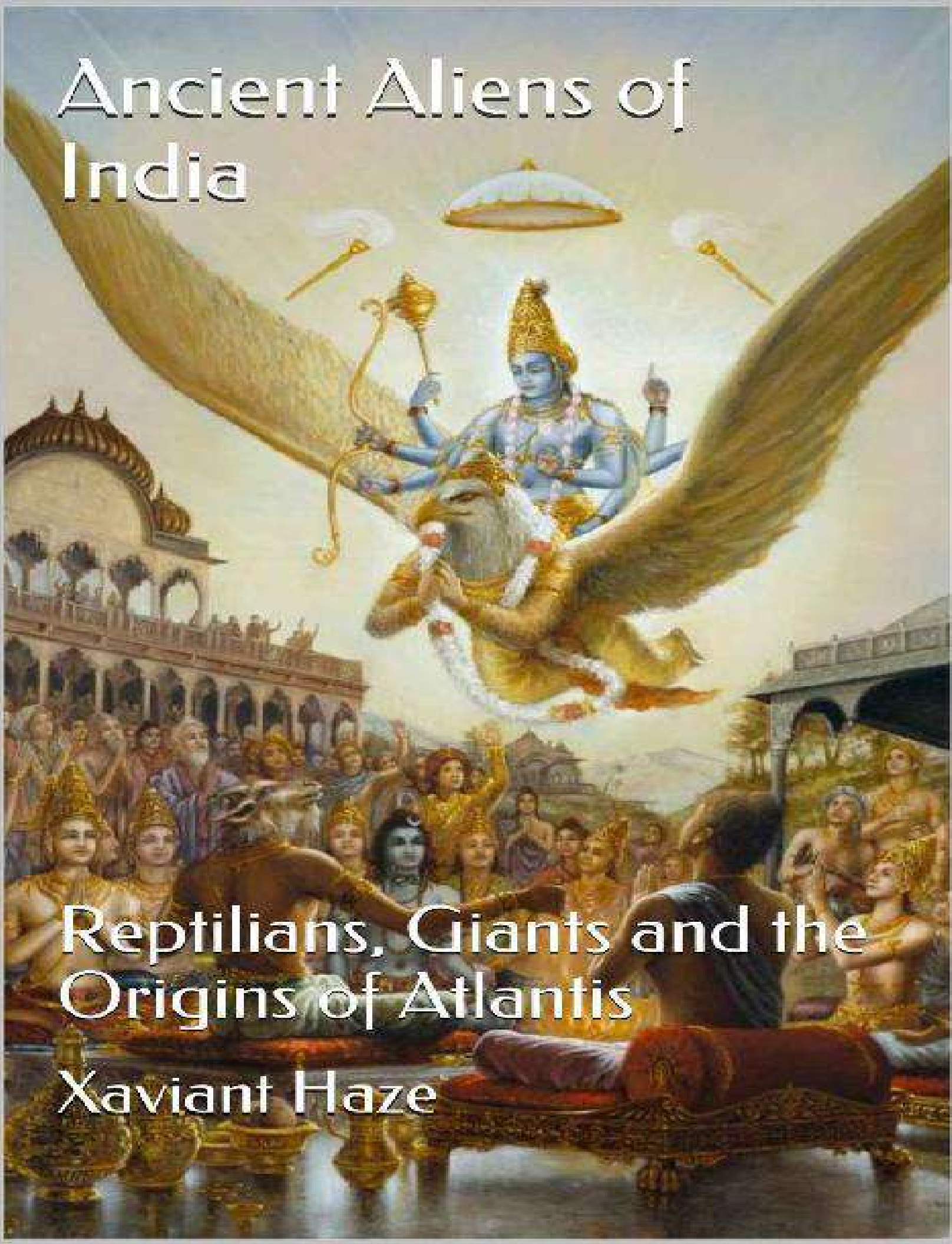
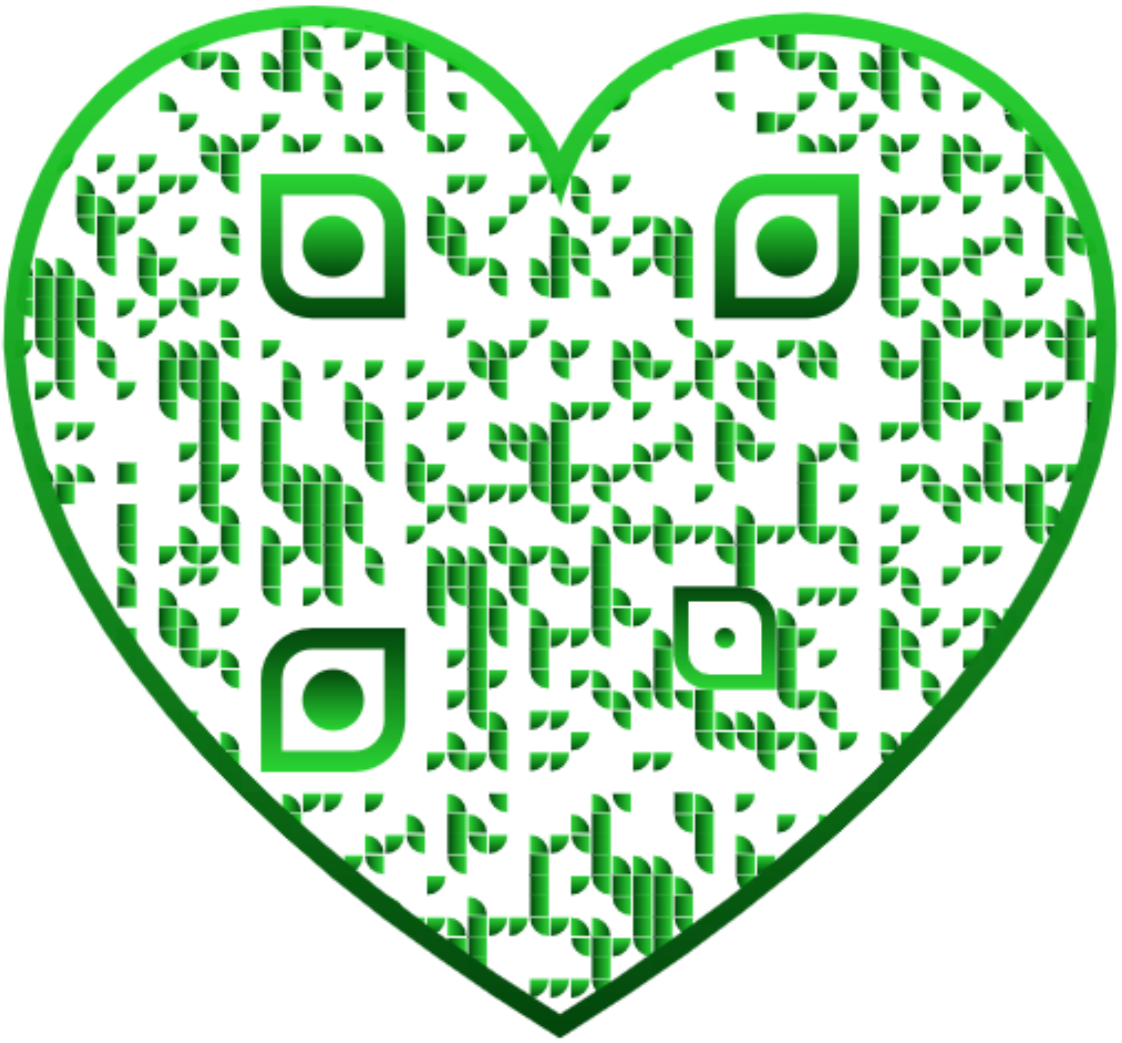
Ancient Aliens of India



Reptilians, Giants and the Origins of Atlantis

Xaviant Haze



Mysteries of Ancient India:

Aliens, Giants, Reptilians and the Origins of Atlantis

Xaviant Haze

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Introduction

T’was the night before Christmas in 1944, when an American Air Force pilot and his radio operator flying over enemy German territory were approached by a set of round glowing objects. These unidentified flying objects (UFOs) that would later infamously be known as Foo Fighters got behind the American jet and began to follow it. A series of Top Gun style maneuvers couldn’t shake the mysterious objects, but eventually the Foo Fighters simply disappeared on their own. No shots were fired during the encounter, and the sky chases involving American pilots with Foo Fighters would continue to be civil, baffling and other worldly. It’s not certain if the Nazi’s were the ones using the Foo Fighters, even though we know they already had a series of UFO-looking secret aircraft that were almost ready to go before they lost the war.[1] But what were these secret spaceships powered by? It’s long been rumored that the Foo Fighters were powered by mercury, a mysterious source of power that stretches back in time to the ancients.

In 2015, Archaeologists unearthed liquid mercury under the Teotihuacan pyramids in Mexico. An astonishing find that led to the question – what the hell were large quantities of mercury doing more than 60 feet below the ancient Pyramid of the Plumed Serpent? But the reasons why the toxic

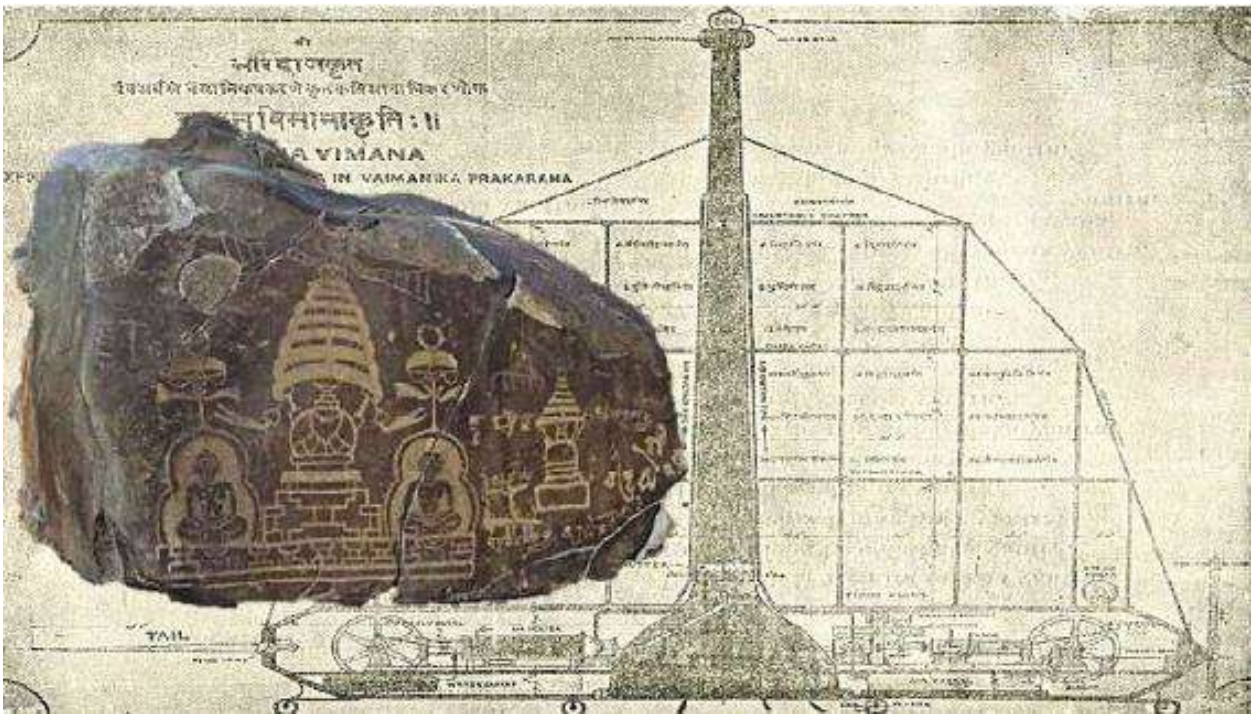
element are near the oldest pre-Aztec tomb ever found in Teotihuacan, are just as mysterious as the tomb itself, so old that its inhabitants' names are lost in time. Keep in mind that Teotihuacan is also home to a series of amazing hieroglyphs that seem to depict ancient astronauts in spacesuits and donning the controls of rocket powered aircraft.[2] Maybe, the ancient mercury found there was the one used to power the spaceships of the Maya? If indeed an element that once powered ancient lost technologies, it makes sense how mercury's reverence has been permanently stamped throughout the pages of history. The Roman god Mercury was a traveler and messenger that carried souls to the afterlife, a place where many people who mined or who were exposed to too much of its toxic qualities eventually ended up. Rivers of the element were found in the underground necropolis of the ancient Chinese emperor Qín Shǐ Huáng Dì. Early alchemists believed mercury to be the key element to understanding the philosopher's stone. They also believed that it would lead to the creation of gold which caused 3rd Century Roman emperor Diocletian to outlaw alchemy and to destroy all the written works dealing with the topic altogether. The emperor feared that artificially created gold would debase the value of Roman currency and allow peasants and non-nobles a chance to amass huge fortunes that might one day upset the applecart of Roman hierocracy.

The ancient Indian alchemists also believed that mercury was an important

element that not only could lead to the creation of gold but was even used as a power source for their ancient aircraft. If the Foo Fighters used mercury as a power source, did they learn it from the ancient Indian texts? Hitler was obsessed with the occult. He longed to find Atlantis and learn the secrets of the ancients so much so that he sent many expeditions to ancient India and Tibet during the 1930s. What did they learn? We know the Nazis were responsible for creating the first practical pulse-jet engines and developed rockets that would change the world, but from where did this inspiration come from? Aliens? Good ol' fashioned German ingenuity? Or did they discover the secrets of modern rocketry and aviation from the writings of ancient India?

The Vedas are some of the oldest texts in history, and unlike the religious writings of the Abrahamic religions they represent a shared history, collectively compiled and handed down unbroken for thousands of years. The tales of the ancient Indian epics speak of fabulous atomic wars, flying cities, flying cars, lost civilizations and ancient aliens. Their influence is profound yet most outside of India haven't a clue to what's contained in the epic poems like the Ramayana and the Mahabharata. While the western world focuses mainly on the three Abrahamic religions, lost is all the knowledge contained in the lands and writings of ancient India. A country and culture that stretches back to the beginnings of time, permanently littered with megalithic temples

that defy explanation. An ancient subcontinent that bears the scars of nuclear wars, lost cities and forgotten alien heroes.


VIMANA
IN VAIMANIKA PRAKARANA
TAIL

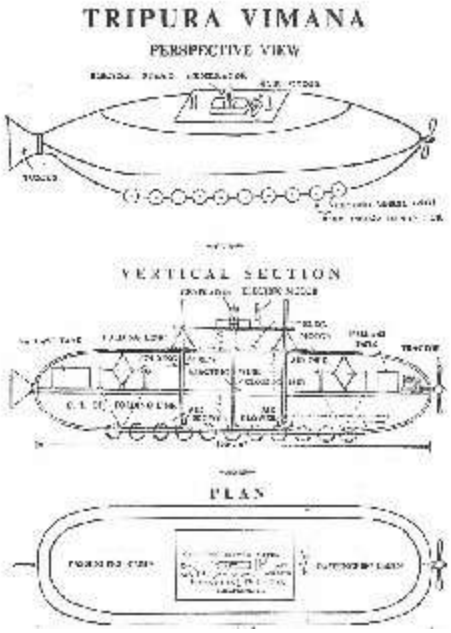
The Fantastic Flying Machines of Ancient India

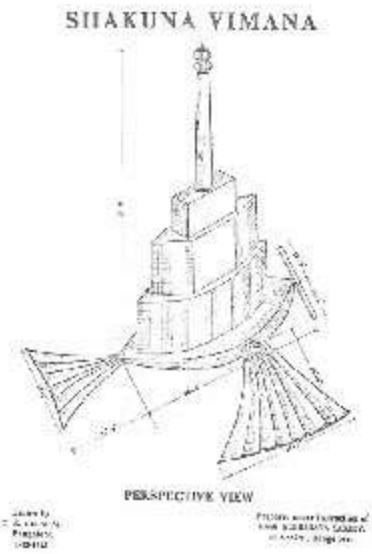
The ancient alien Gods of India are just as fantastic as those talked about by Sitchin in ancient Sumer, and the stories of the lost city of Dwarka mirror the fables once written by Plato in his descriptions of Atlantis. Both the Ramayana, Mahabharata (and others) mention a war that occurred over 10,000 years ago, between an Atlantean-type society and the kingdom of Rama using weapons of destruction so advanced and frightful that we wouldn't have been able to imagine them until the days of smart phones and Netflix binge-watching. Dating back to 4000 BC the epic poem, the Mahabharata, speaks of the fantastic flying machines used by the gods of ancient India. Referred to as "sun chariots", "mechanical birds", or "vimanas", these flying vehicles are described in detail, implying they were seen and studied by the scribes of India who documented their complexities for readers to imagine and understand. Reading about them today with a modern understanding of aviation technology, it's easy to see how the ancient Indians were describing UFOs and aircraft in the primitive terms they understood. Much like the Chariots used by the Gods as described in the Biblical writings, the ancient Indians also understood that chariots carry people and that flying chariots carried the Gods. The flying vimanas of the Sanskrit epics were used by the various gods of the Vedas: Indra and several

other Vedic deities were known to have flown all over ancient India by way of flying fiery wheeled chariots usually depicted as being pulled by horses – imagery that mirrors ancient biblical depictions despite having no known influence on the latter.

In 1875, a 4th century BC text detailing the flying vimanas was rediscovered in an Indian temple in Lhasa, Tibet. The text contained more than 8 chapters and lots of diagrams detailing information on steering, precautions for long distance travel, protection against storms and how to switch to solar energy flights. According to the text, more than 30 parts and over 16 types of materials were used to absorb light and heat that were used to build the vimanas. These vimanas were capable of vertical take-offs and mid-air hovering and were stored in a form of hangar known as Vimana Griha. The propulsion energy used by the vimanas when not flying on solar energy was a yellowish-white liquid believed to be a form of mercury. The Sanskrit documents regarding the vimanas were sent to the University of Chandrigarh where they were translated into English by Dr. Ruth Reyna, who claimed they contained instructions on how to build aircraft with interstellar capabilities. Reyna believed the document traced back to the “Secret Society of the Nine Unknown Men”, an illuminati type group established by the Indian Emperor, Ashoka. The society consisted of the greatest scientists and minds of the time who were charged with cataloguing all the wisdom, history

and sciences of the ancient world. Knowing the extreme history of ancient India, with a past full of atomic wars and alien mysteries Ashoka was determined to keep their research secret.[3]





While most are familiar with the long lost ancient empires of Sumer and Egypt, the lands of the Rama empire which stretched throughout the Indian subcontinent more than 12,000 years ago have become nearly lost in time. The Rama Empire was a nation of highly sophisticated cities, some of which can still be found in the deserts of India. And like the empires of Sumer and Egypt, Rama was also governed by enlightened divine Priest-Kings with ancient alien roots. These divine kings also owned fantastic flying machines (vimanas) which were extremely similar to the flying saucers of modern UFO lore. The Sanskrit texts describe at least four different types of Vimana, including the popular saucer-shaped and cigar-shaped craft that have been

spotted since at least the 1800s. A passage in the Mahabarata details a flight of one of these vimanas, referred to as a mechanical bird: *Dark the descent: the birds are golden-colored; up to the heaven they fly robed in the waters. Again descend they from the seat of Order, and all the earth is moistened with their fatness. Twelve are the fellies, and the wheel is single; three are the naves. What man hath understood it? Therein are set together spokes three hundred and sixty, which in no way can be loosened.*

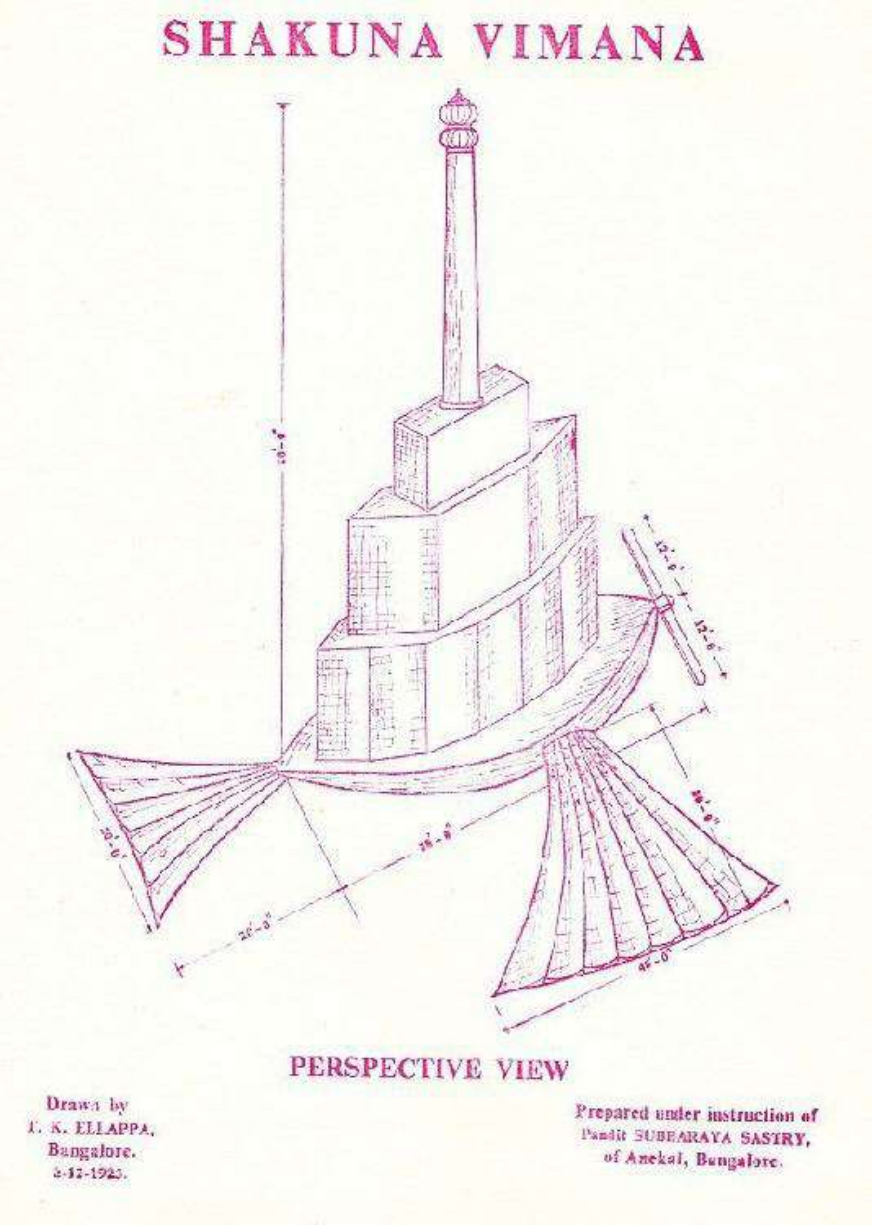
The Indian sage Swami Dayananda Saraswati's translation expounds further: *Jumping into space speedily with a craft using fire and water ... containing twelve stamghas (pillars), one wheel, three machines, 300 pivots, and 60 instruments.*

Ravana was the great king of Lanka and the primary antagonist in the ancient Hindu epic the Ramayana, where his aircraft was depicted as a pushpaka (flowery) vimana: *The Pushpaka Vimana that resembles the Sun and belongs to my brother was brought by the powerful Ravana; that aerial and excellent Vimana going everywhere at will ... that chariot resembling a bright cloud in the sky ... and the King got in, and the excellent chariot at the command of the Raghira, rose up into the higher atmosphere.*

Another Ramayana passage reads: *The Puspaka car that resembles the Sun and belongs to my brother was brought by the powerful Ravan; that aerial and excellent car going everywhere at will…. that car resembling a bright*

cloud in the sky."... and the King [Rama] got in, and the excellent car at the command of the Raghira, rose up into the higher atmosphere.

After the age of the Rama empire ended, India celebrated the age of sky kings and flying chariots by building temples shaped like the vimanas as described in their sacred texts. These megalithic temples resemble the rockets built today, and are physical stone wonders of ancient alien technology from time immemorial. These temples also exhibit the same features and building curiosities that can be found in similar temples all over the world as if built by the same lost technology. What sort of tools were used to build these megalithic temples that appear to be laser cut out of mammoth stones that today's modern engineering devices fail to replicate? It seems obvious that ancient aliens taught the Indians how to build their flying vehicles as this technology simply didn't exist in 4000 B.C. and there is no plausible way to rationalize any other means they could have come to possess this knowledge.

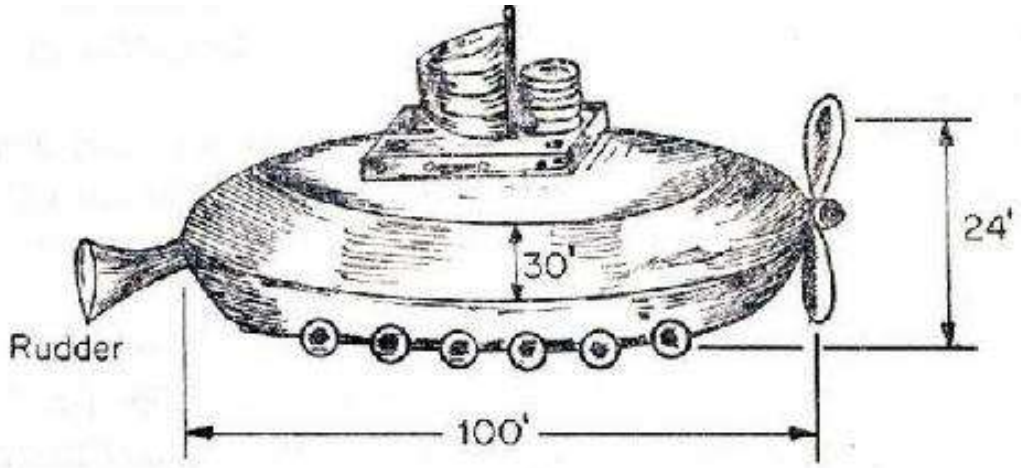


Dr.V. Raghavan, former head of the Sanskrit department of India's prestigious University of Madras believed that ancient aliens played a pivotal role in Indian history, contending that centuries-old Sanskrit texts prove that extraterrestrials from distant galaxies once visited. The scholar says, “Fifty years of researching this ancient works convinces me that there are livings beings on other planets, and that they visited earth as far back as 4,000 B.C.,

there is a just a mass of fascinating information about flying machines, even fantastic science fiction weapons, that can be found in translations of the Vedas (scriptures), Indian epics, and other ancient Sanskrit text. In the Mahabharata (writings), there is notion of divine lighting and ray weapons, even a kind of hypnotic weapon. And in the Ramayana (writings), there is a description of Vimanas, or flying machines, that navigated at great heights with the aid of quicksilver and a great propulsive wind. These were space vehicles similar to the so-called flying saucers reported throughout the world today. The Ramayana even describes a beautiful chariot which 'arrived shining, a wonderful divine car that sped through the air'. In another passage, there is mention of a chariot being seen 'sailing overhead like a moon.'"[4]

The references in the Mahabharata are no less astounding: *At Rama's behest, the magnificent chariot rose up to a mountain of cloud with a tremendous din*. Another passage reads: *Bhima flew with his Vimana on an enormous ray which was as brilliant as the sun and made a noise like the thunder of a storm.* Passages that remind western readers of the sound and fury associated with the arrival of the Gods as read in various biblical verses. The ancient Vymanka-Shastra (science of aeronautics) describes one particular Vimana as an, "An apparatus which can go by its own force, from one place to place or globe to globe." Dr. Raghavan elaborates, "The text's revelations become even more astounding. Thirty-one parts-of which the machine consists-are

described, including a photographing mirror underneath. The text also enumerates 16 kinds of metal that are needed to construct the flying vehicle. But only three of them are known to us today. The rest remain untranslatable."



Another respected Indian scholar who agrees with Dr. Raghavan's interpretations is Dr. A.V. Krishna Murty, professor of aeronautics at the Indian Institute of Science in Bangalore. "It is true," says Dr. Murty, "that the ancient Indian Vedas and other text refer to aeronautics, spaceships, flying machines, ancient astronauts. A study of the Sanskrit texts has convinced me that ancient India did know the secret of building flying machines-and that those machines were patterned after spaceships coming from other planets."[5] The ancient Sanskrit texts are filled with references to powerful Gods who fought legendary battles in the skies using vimanas equipped with futuristic weapons as deadly as anything we currently have. The Mahabharata talks

about “blazing missiles” and “Indra's Dart” which was operated via a circular reflector that when switched on, produced a “shaft of light” that could focus on any target and immediately obliterate it like the might of a powerful laser beam. We’re barely reaching the point in modern warfare where militaries are able to use laser beams weapons during war. How was this possible thousands of years ago without some sort of ancient alien interference?

Defense and weapons contractors like Raytheon are currently developing

laser weapon systems using proprietary planar waveguide technology and lightweight reflective beam directors with power enhancing lithium-ion batteries for storage and cooling systems. Boeing is focusing on Compact Laser Weapons System (CLWS) fit for tactical vehicles that are perfect for counterintelligence, surveillance and reconnaissance missions. Jim Leary, director for Boeing weapons global sales and marketing claims, “You can shoot down enemy drones that might be observing friendly troops. That’s the beauty of this laser.” The Office of Naval Research (ONR) is at the forefront of developing laser weapons for warfare. They’re currently approaching Star Wars levels of destruction with hi-tech weaponry designed to retrofit armies of robots with laser blasting machine guns.[6] Foreshadowing the types of scenic destruction, we can read about in the ancient Indian texts. Like when the hero of the Mahabharata, Krishna, while pursuing his enemy, Salva, in the sky, wasn’t deterred when Salva's vimana, became invisible. Krishna simply fired off a laser that was able to detect sound waves, thus blasting through the Slava’s cloaking device: *I quickly laid on an arrow, which killed by seeking out sound.* Other terrible and futuristic weapons are described in the Mahabharata, like the one used to obliterate the Vrishis: *Gurkha flying in his swift and powerful Vimana hurled against the three cities of the Vrishis and Andhakas a single projectile charged with all the power of the Universe. An incandescent column of smoke and fire, as brilliant as ten thousand suns,*

rose in all its splendor. It was the unknown weapon, the Iron Thunderbolt, a gigantic messenger of death which reduced to ashes the entire race of the Vrishnis and Andhakas.

The after effect of this Iron Thunderbolt reads like a nuclear bomb, leaving the corpses left to ash while the unfortunate survivors reveled in pain as their hair and nails fell out. These fantastic tales of destruction and flying vehicles would be less disturbing if there weren't detailed matter-of-fact records describing how to build them. Some of the instructions are quite precise, in the Sanskrit Samaraanganasutraadhaara we learn: *Strong and durable must the body of the Vimana be made, like a great flying bird of light material. Inside one must put the mercury engine with its iron heating apparatus underneath. By means of the power latent in the mercury which sets the driving whirlwind in motion, a man sitting inside may travel a great distance in the sky. The movements of the Vimana are such that it can vertically ascend, vertically descend, move slanting forwards and backwards. With the help of the machines human beings can fly in the air and heavenly beings can come down to earth.*

In the Hakatha (Laws of the Babylonians) a strange passage is made about these vimanas, the flying vehicles of the sky kings that all ancient cultures seemed to believe was real: *The privilege of operating a flying machine is great. The knowledge of flight is among the most ancient of our inheritances.*

A gift from 'those from upon high'. We received it from them as a means of saving many lives.

These are just some of the ancient alien mysteries of India, a land that hasn’t seen its collective history destroyed but rather archived. It’s a history full of wonder and intrigue, one that reads like a golden age sci-fi novel full of

wonder and astonishment. Those fantastic flying machines are but a few of the mysteries of ancient India, deep on a list that includes tales of reptilian conquerors and giant shape-shifting gods from outer space.

Vedic Origins of Cosmic Science

The Vedas and Puranas, ancient Indian texts written in Sanskrit are some of the oldest historical documents in the world and provide many hidden treasures of Vedic wisdom. These ancient Hindu scriptures reveal lots of information concerning space science, information that the western world was slow to catch up on. For example, the distance of the Sun to the earth was accurately described in Hanuman Chalisa thousands of years before the first telescopes were invented. The advanced cosmology found in the Vedas is astonishing and points to an advanced knowledge with ancient alien influences. The Vedas spoke about the spherical earth long before man was afraid of sailing off into the abyss. Advanced concepts like the earth being round and what causes the seasons are clearly explained in Vedic literature. The Rig-Veda asserted that gravitation held the universe together more than 70 centuries before Isaac Newton, and Sanskrit writings subscribed to the idea of a spherical earth in a time when the Greeks believed the earth was flat. Indian scholars of the fifth century A.D. believed the earth was 4.3 billion years old while scientists in 19th century England were convinced it was no older than a mere 100 million years. Verses from the Aitareya Brahmana state: *The Sun does never set nor rise. When people think the Sun is setting it is not so. For after having arrived at the end of the day it makes*

itself produce two opposite effects, making night to what is below and day to what is on the other side. Having reached the end of the night, it makes itself produce two opposite effects, making day to what is below and night to what is on the other side. In fact, the Sun never sets.

Rig Veda: *Shape of Earth is like an Oblate Spheroid*

Markandeya Purana 54.12: *Earth is flattened at the poles*

The word geography in Sanskrit is known as Bho-gol, which literally means the earth is round. The Dance of Bhagwan Natraj also shows that the world is round. They even knew about the extreme lengths of polar days and nights despite not being anywhere close to the artic regions!

Dev Sutra: *For the period when the sun is in north it is visible for six months at the north pole and invisible at the south, and vice versa.*

Rig Veda: *He made this Earth fixed by different devices like hills and mountains in shape of pegs but it still rotates. Sun never sets; all parts of earth are not in Darkness.*

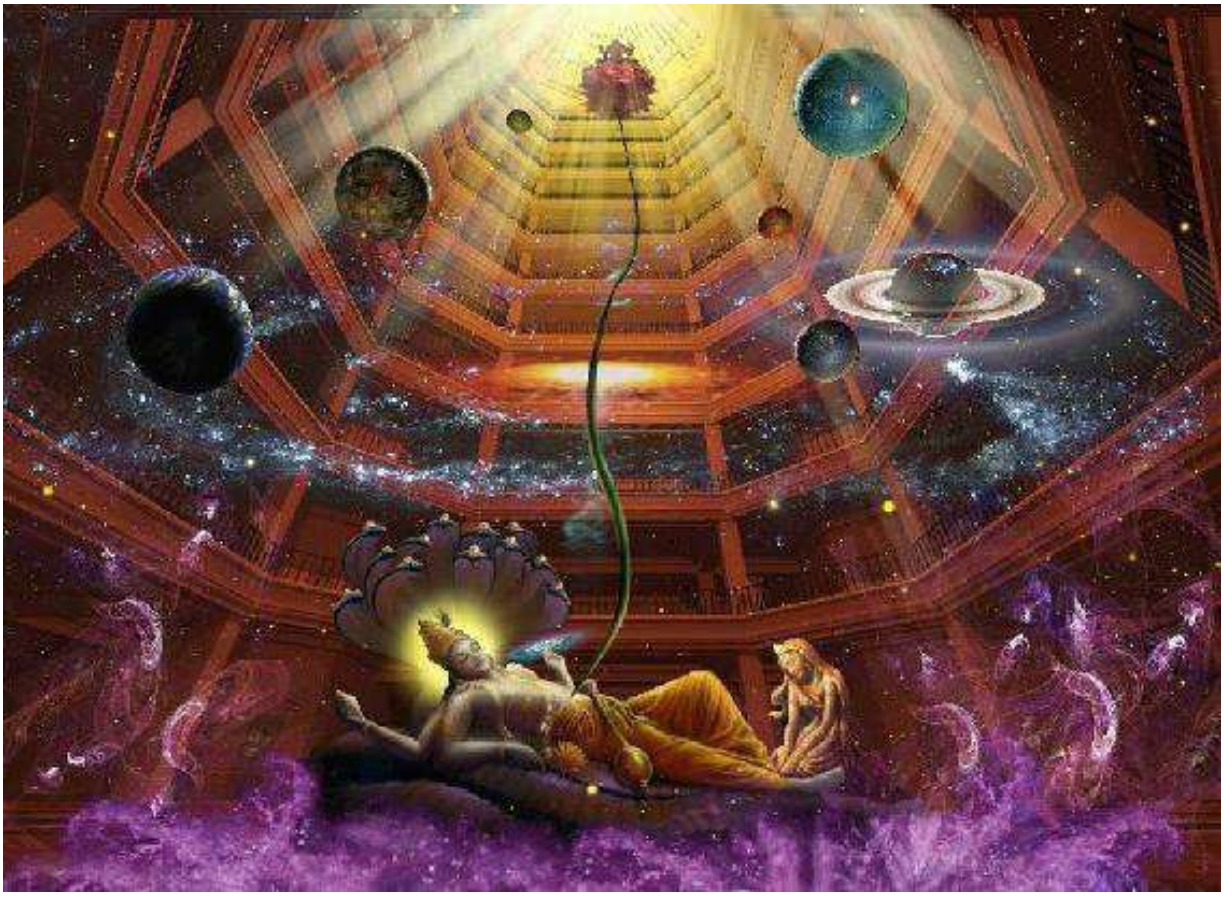
Vishnu Puran: *Earth rotates in two ways by the will of Brahma, first it rotates on its axis secondly it revolves around sun. Days and Nights are distinguished when moves on its axis. Season change when it revolves around Sun.*

When the British invaded India and began to learn the Vedic secrets of

cosmology they undoubtedly began pilfering the ancient knowledge without credit. However, the idea of a spherical earth was common knowledge amongst the Hindus, as illustrated in their rangolis, temples, paintings and Yantras. The Rig Veda also mentioned that there are millions of other suns and inhabitable planets and that the universe is full of other galaxies, each containing thousands of millions of suns. One of these galaxies, the Andromeda galaxy is visible to the naked eye and is similar in size and shape to our very own Milky Way. This galaxy has long been rumored to host intelligent alien races that have been visiting earth since time immemorial. We've also learned that the universe is expanding as all the galaxies can be seen fleeing from each another, this expanding universe theory predates the ideas of the big bang theory which was first described in the Vedas. The ancient Indian texts actually talked about the big bang, albeit in different terms long before the 1960s when the theory was first postulated. Big Bang theories purely based on Vedic explanations given in Hindu texts recall how before creation existed everything was inside a golden egg that cracked and spewed out the galaxies, planets, suns and life into a never-ending expanse of the cosmos.[7]

Vayu Purana 4.74-75: *Before creation, it was only the Brahma that was everywhere. There was no day, night or sky. First I created the waters. And in the waters I sowed the seeds of brahmanda. The great egg. From this seed*

there developed a egg which began to float on the waters. This egg is known as Brahamand (Universe)



This information written thousands of years before the manmade cults and mythologies of the more popular western religions were eventually filtered through into the Bible and Koran before landing into academic circles and heralded as truth in the 21st century. It seems as though modern science has simply copied the ideas and concepts found in the Vedas, but where did the concepts in the Vedas originate? Perhaps teachings from out ancient alien ancestors? Doctors Ashok Kumar Das and Saradamani Das, Head Department of Physics, Karimganj College; and Sr. Lecturer Department of

Sanskrit at Girls' College, Assam writes:

The Nasadiya hymn of Rig Veda (X.129) clearly refers to the objective aspect which is very close to the Belgian scientist George Lemaitre's primeval zero volume atom and ultimately to the concept of pregnant zero, and the universe was created from that primeval zero- volume atom. In this paper an attempt has been made to give a philosophical exposition of the 'Big Bang' theory of the creation of the Universe as reflected in the Vedas. In Vedic texts Creation of the Universe is discussed from many angles and in Scientific world scientists are also trying their best to explain the creation of the Universe from scientific point of view along with experimental evidences in respect of creation of the universe. In some cases, it is found that science and philosophy are converging and in some cases it is seen that they are going parallel. Scientists have put forward many theories regarding creation of the Universe. But in cosmology out of all these theories 'Big Bang' theory is currently the dominant theory about the early development and current shape of the Universe and it has accumulated strong evidences throughout the 20th century. According to Big Bang theory all the matter, indeed the Universe itself, was created at just one instant. Scientists before the 20th century could not be able to find any experimental evidences in respect of creation of the Universe. Scientists from the 20th century onwards are trying to find out the solution of this problem and have been able to collect some

experimental supporting evidences in favor of Big bang theory such as:

* The Red-shift of galaxies

* Background radiation

* Abundance of primordial elements and

* Distribution of Quasars

and these theories are completely based on the laws of Physics.[8]

The Vedic seers discussed the creation of the universe in the Nasadiya hymn 129 of Rigveda Vol X. (verses 1, 2, 3 & 4): *There was neither non-existence (asat) nor existence (sat) then. There was neither the realm of space nor the sky which is beyond. What stirred? Where? In whose protection? Was there water, bottomlessly deep? (Only something gahana gambhira) There was neither death nor immortality then. There was no distinguishing sign of night nor of day. That ONE breathed, windless, by its own impulse. Other than that there was nothing beyond. Darkness was hidden by darkness in the beginning, with no distinguishing sign, all this was water. The life force that was covered with emptiness, that ONE arose through the power of heat. Desire came upon that ONE in the beginning, that was the first seed of mind.*

Doctors Ashok Kumar Das and Saradamani Das explain:

If we look at the creation of the Universe in the light of Vedic verses (I,II,III) of the Nasadiya hymns RV.X.129, there is the shadow of the Big bang

theory. The Hymn States that ‘There was no sat and no asat’ which respectively means there was neither existence nor non-existence at that time, and in the Vedic philosophy the words ‘sat’ and ‘asat’ would not have a distinct existence but would be blended and lost in the ‘One’ invisible, immaterial, incomprehensible ‘First cause’ in the intervals of Creation, and in the beginning the first cause was undeveloped in its effects, and existed before either inactive matter or active spirit, considered as distinct, it is not intended to be said that no cause or origin existed before creation.Again in the fourth verse of Nasadiya hymn RV.X.129, there is a clear indication of a Supreme power i.e. tadek who has controlled his mental energy and given birth to ‘Kama’, and in the Vedic philosophy it is said that this ‘Kama’ may be the ‘Sphota’ or may be the biggest bang. Thus if we compare the Vedic and scientific interpretations of Creation of Universe, we see that as in the Big bang theory the whole Universe was compact to a single point mass that had zero volume i.e. nothingness and the Universe is created from this nothingness i.e. the point mass which is very much similar to the notion i.e. the ‘One’ in Vedic philosophy. Though in Vedic philosophy it is said that the effect sometimes is blended with the cause or it is lost in the cause but there cannot be the effect without its cause such as matter cannot exist without material. Thus in all the four verses of Nasadiya Hymn the FIRST CAUSE i.e. ‘ONE’ is highlighted which is nothing but the Lemaitre’s Primeval Zero

Volume Atom and ultimately concept of pregnant ZERO from which the whole universe was created. So after a thorough study of the big bang theory and the Vedic verses (I,II,III and IV) of Nasadiya hymns (RV.129) we may come to the conclusion that there is a convergence or a parallel trend of the two schools of thoughts namely the ancient Indian Philosophers and the Modern scientists. Thus in conclusion we can say that the reality of the Universe, which is still a problem for the scientists, was thoroughly discussed by Indian Philosophers thousands of years back and they are very close to the modern theory. So, if we want to know more about our modern research, we should relearn the philosophical aspects of the Veda thoroughly.[9]

The Vedas also understood the science of why the sky is blue.

Markandeya Purana 78.8: *Blue Sky is Nothing but scattered sunlight*

A fact modern science picked on during the 19th century when discovering that the blue color of the sky was due to an effect dubbed Rayleigh scattering. A process that shows when light moves through the atmosphere, most of the longer wavelengths pass straight through while small amounts of the red, orange and yellow light are affected by the air. However, most of the shorter wavelength light is absorbed by gas molecules which render them blue, spreading them in different directions – scattered throughout the sky. No matter in what direction you look, parts of this scattered blue light can be seen and since we see the blue light from everywhere overhead, the sky looks

blue. The fact that planets, moons and stars also keep moving throughout the Universe was also known to the ancient Indians.

Sam Veda: *Nothing in Brahmand is immovable.*

Brahmand Puran: *Nothing is Static in this world neither living or non-living.*

Brahmand Puran: *Earth is divided in many plates as much as 14 of them in present Manavatara*.

The science of the Vedas also detailed earth's major tectonic plates, and its seven continents as explained in the Jambudvipa science of the Vedas. A mind-boggling feat of information that suggests whomever was responsible for the knowledge of the Vedas and Puranas had a vast understanding of the planet and the entire Universe. Knowledge that ancient man couldn't have surely stumbled on without some sort of advanced alien teachers equipped with technology that rivals or surpasses our own. The protective layers of the Ozone were also mentioned in the Vedas as a way to protect earth from the Ultraviolet rays of the sun. This ozone atmosphere was created as a protective

skin of earth.

Shrimad Bhagwatam: *After the formation of the earth, Brahma created atmosphere in group of seven, from that formation oceans began to exist, and the first form of life appeared on the planet.*

“Amazing isn’t it Vedas and Puranas are divine source of knowledge. It is hard to believe that these facts were already mentioned in Hindu books thousands of years back, in the time when we humans here didn’t know much about Astronomy.” said Dr. Donald Mitchell of the Johns Hopkins Applied Physics Laboratory. Before his passing, Mitchell had studied the physics of the Vedas for more than twenty years and was blown away to discover that modern science was barely catching up. The mystery of the oceanic tides and how the moon affected them was detailed in the Vishnu Puran: *In all the ocean’s the water remains at all times the same in quantity and never increases or diminishes; but like the water in a cauldron, which in consequence of its combination with heat, expands, so the waters of the ocean swell with the increase of the Moon. The waters, although really neither more nor less, dilate or contract as the Moon increases or wanes in the light and dark fortnights.*

The Brahmand Puran relates how the Moon was created due to a collision with earth: *In the initial stage of the creation of Universe, some creation material slipped from the hands of Brahma and collided with earth resulting*

in the formation of Moon.

The same explanation was later used by modern scientists, even though some researchers in the alternative history fields believe that the Moon is an artificial structure that was towed into place. Indeed, the mysteries of the Moon are such that entire books have been written about them.

In the book, *Lost Discoveries – the Ancient Roots of Modern Science*, author Dick Teresi reveals that several thousand years before Aristotle, the Vedas declared that the earth was round and revolved around the Sun. Vedic hymns also mentioned that the Sun is the center of the Solar System and that the earth is held in place by it. The Vedas also declared that the Solar system was held together by the gravitational pull of the universe, knowledge that was thousands of years before Newton discovered the laws of gravity. These mysterious gravitational forces, are described in the Shukla Yajur Veda,

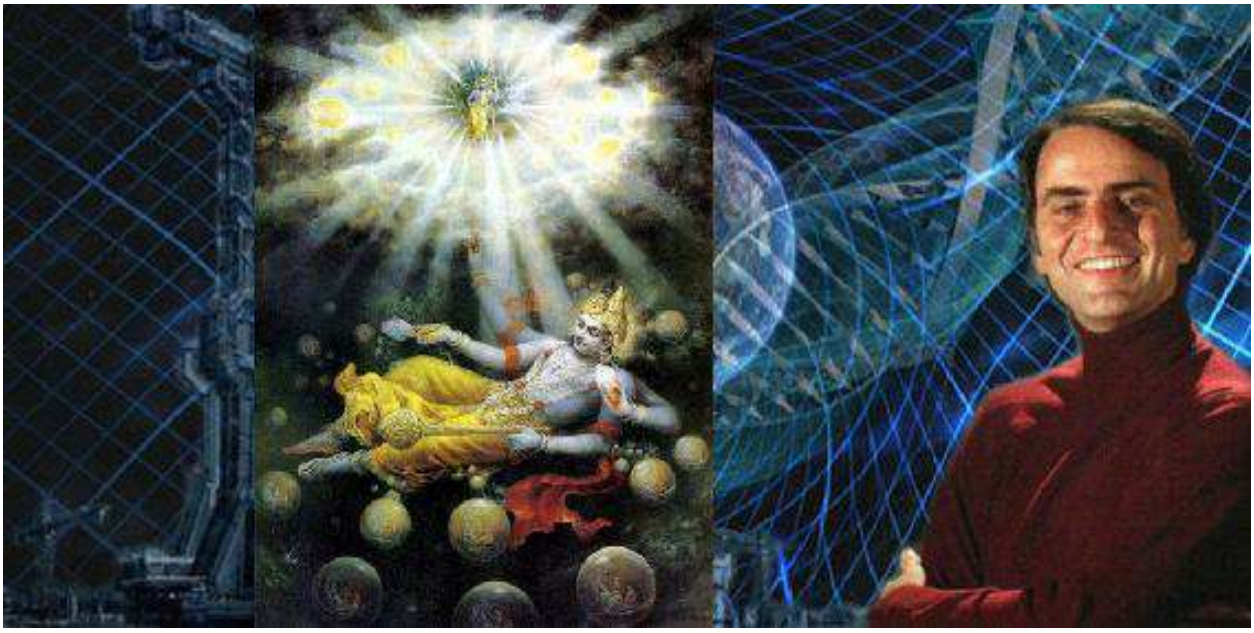
clearly detailing the fact that the earth rotates around the sun in the sky: *It is evident how the spherical planet comprised of the elements of earth, water and fire (energy) dynamically rotates around the all-protecting sun whilst suspended in the universe through a force of attraction (gravity) giving rise to the multitude of time periods including day and night, phases of the moon, seasons, solstices and years.*

Several modern ideas relating to Geography, Geology, Medical Sciences, Metaphysics and Spirituality have their roots in the ancient Vedas but how could they have known all this over 6,000 years ago, when scientists have only recently discovered this using advanced equipment which did not exist at that time? Even Albert Einstein, one of the greatest scientific minds ever was stumped about how the ancient Indians could have known all this, saying, “When I read the Bhagavad-Gita and reflect about how Bhagwan (God) created this universe everything else seems so superfluous. We owe a lot to the Indians, who taught us how to count, without which no worthwhile scientific discovery could have been made.”

Sri Aurobindo, the great 20th century Indian philosopher claimed, “The Vedas and Vedanta have stood the test of time and have been the source of almost all profound philosophies and religions of India. The ideas of the Upanishads can be rediscovered in much of the thought of Pythagorus and Plato that form the most part of Neo-Platonism, and Gnosticism. Sufism only repeats them in

another religious language.”

The iconic American astronomer Carl Sagan says, “The Hindu dharma is the only one of the world’s great faiths dedicated to the idea that the Cosmos itself undergoes an immense, indeed an infinite, number of deaths and rebirths. It is the only religion in which the time scales correspond to those of modern scientific cosmology. Its cycles run from our ordinary day and night to a day and night of Brahma, 8.64 billion years long. Longer than the age of the Earth or the Sun and about half the time since the Big Bang.” [10]



Some more Vedic quotes on cosmic science…

Rig Veda 1.84.15: *The moving moon always receives a ray of light from sun*

Rig Veda 10.85.9: *O Sun! When you are blocked by the one whom you gifted your own light (moon), then earth gets scared by sudden darkness.*

Rig Veda 5.40.5: *O Indra! by putting forth your mighty rays, which possess the qualities of gravitation and attraction-illumination and motion – keep up the entire universe in order through the Power of your attraction.*

Rig Veda 8.12.28: *O God, You have created this Sun. You possess infinite power. You are upholding the sun and other spheres and render them steadfast by your power of attraction.*

Yajur Veda 33.43: *The sun moves in its own orbit but holding earth and other heavenly bodies in a manner that they do not collide with each other through force of attraction.*

Rig Veda 1.35.9: *Sun moves in its orbit which itself is moving. Earth and other bodies move around sun due to force of attraction, because sun is heavier than them.*

Atharva Veda 4.11.1: *Every universe is covered by seven layers — earth, water, fire, air, sky, the total energy and false ego — each ten times greater than the previous one. There are innumerable universes besides this one, and although they are unlimitedly large, they move about like atoms in You. Therefore You are called unlimited.*

Bhagawat Purana 6.16.37: *After separating the different universes, the gigantic universal form of the Lord, which came out of the causal ocean, the place of appearance for the first puruṣa-avatāra, entered into each of the separate universes, desiring to lie on the created transcendental water.*

Bhagawat Purana 2.10.10: *Even though over a period of time I might count all the atoms of the universe, I could not count all of My opulences which I manifest within innumerable universes.*

Bhagawat Purana 11.16.39: *What am I, a small creature measuring seven spans of my own hand? I am enclosed in a potlike universe composed of material nature, the total material energy, false ego, ether, air, water and earth. And what is Your glory? Unlimited universes pass through the pores of Your body just as particles of dust pass through the openings of a screened window.*

Bhagavata Purana 10.14.11: *Because You are unlimited, neither the deities of heaven nor even You Yourself can ever reach the end of Your glories. The countless universes, each enveloped in its shell, are compelled by the wheel of time to wander within You, like particles of dust blowing about in the sky. The śrutis, following their method of eliminating everything separate from the Supreme, become successful by revealing You as their final conclusion.*

Bhagawat Puran 10.87.41: *The layers or elements covering the universes are each ten times thicker than the one before, and all the universes clustered together appear like atoms in a huge combination.*

With all the knowledge contained in the Vedas, it seems obvious that that most of what modern science claims to know was already spoken of thousands of years ago by the sages of ancient India. But if they got this knowledge from ancient aliens, surely they would speak about that as well. And to nobody's surprise they sure do. For the ancient history of India was one filled with sky gods, aerial machines, genetic engineering and nuclear wars, a history that doesn't attempt to hide its glorious alien past.

Similarities of the Indian and Sumerian Gods

Like it or not, the books of Zecharia Sitchin have had a profound impact on the way the modern world looks at the ancient astronaut theory. His reconstruction of our alien past is the main reference point we look to when trying to compile an alternative timeline of history. A history that doesn't fit inside the box, at least according to modern day academia as Sitchin's works speaks of a rogue alien race that once colonized Earth, to mine for gold – that all important mysterious metal. This race of intergalactic miners was known as the Anunnaki, extraterrestrial humanoids that created man in their own image. The tales of their exploits on earth would eventually be passed down and misinterpreted and reinterpreted by many ancient civilizations, yet it seems that the scriptures preserved from ancient Indian sources back up the Sumerian source stories: most of which have been lost in time. The stunning similarities between two of the oldest cultures in history and their links to ancient aliens shouldn't be taken lightly. The personalities, passions, wars, advanced technologies and architecture suggest the ancient Indians weren't talking about mythical deities, but real beings, a race of super humanoids that came from the stars and to interact and experiment on mankind. According to Zecharia Sitchin, the Anunnaki returned to earth after the last ice age, and established bases in Egypt, and around the Persian Gulf. Enlil, the leader,

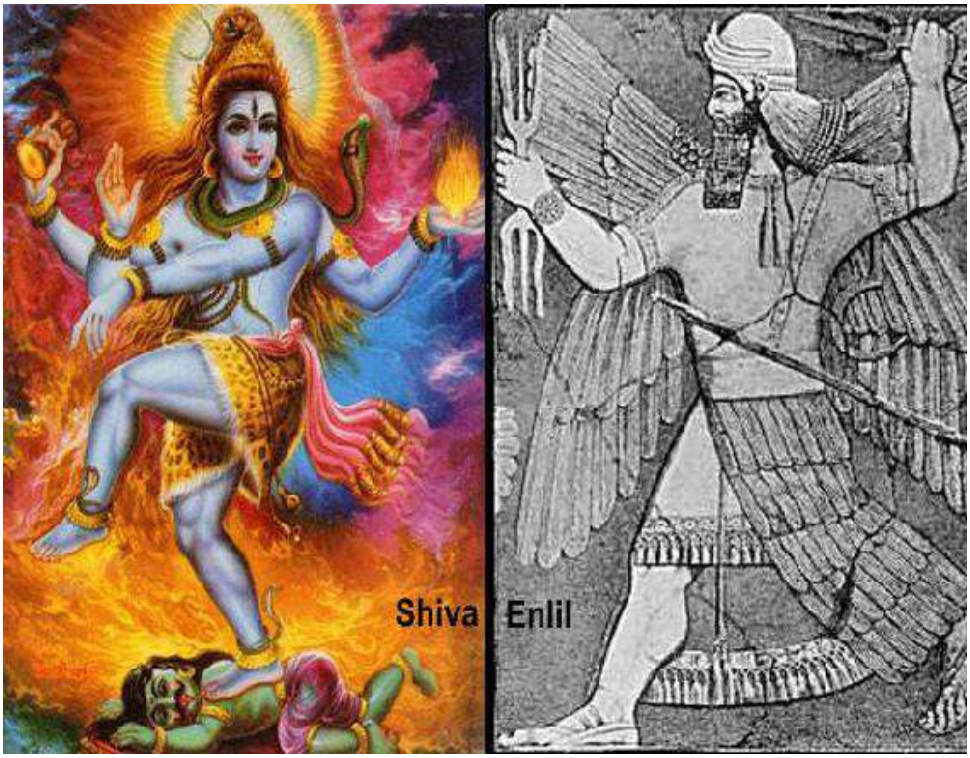
decided to give the area of the Indus Valley, to his granddaughter, Inanna. She would later be worshipped as a goddess.

Michael Tellinger writes in *Slave Species of God*s, how Inanna "liked to roam the lands and took a liking to the people who in the upper plain of the two rivers dwelt. They were the IGIGI who descended to Earth from heaven, from Lahmu (Mars). The Igigi Aryans moved east, following Inanna (they called her Ishtar) to the Indus Valley region (Aratta) and laid the foundation for the Indo-European culture."[11]

The princess Inanna moved with a team of IGIGI (astronauts) to build a civilization in the plains of the Indus Valley after the floods of the last ice age destroyed the previous lands of the gods. Inanna's Indian counterpart is the Goddess Kali – the liberator of souls. Other similarities between the Sumerian and Indian gods are found in the sacred triad: Which the ancient Indians call the "Trimurti", a Hindu triad of super gods formed by Brahma, Vishnu and Shiva. The Sumerian Anunnaki triad consist of the supreme space deities ANU, ENKI and ENLIL:

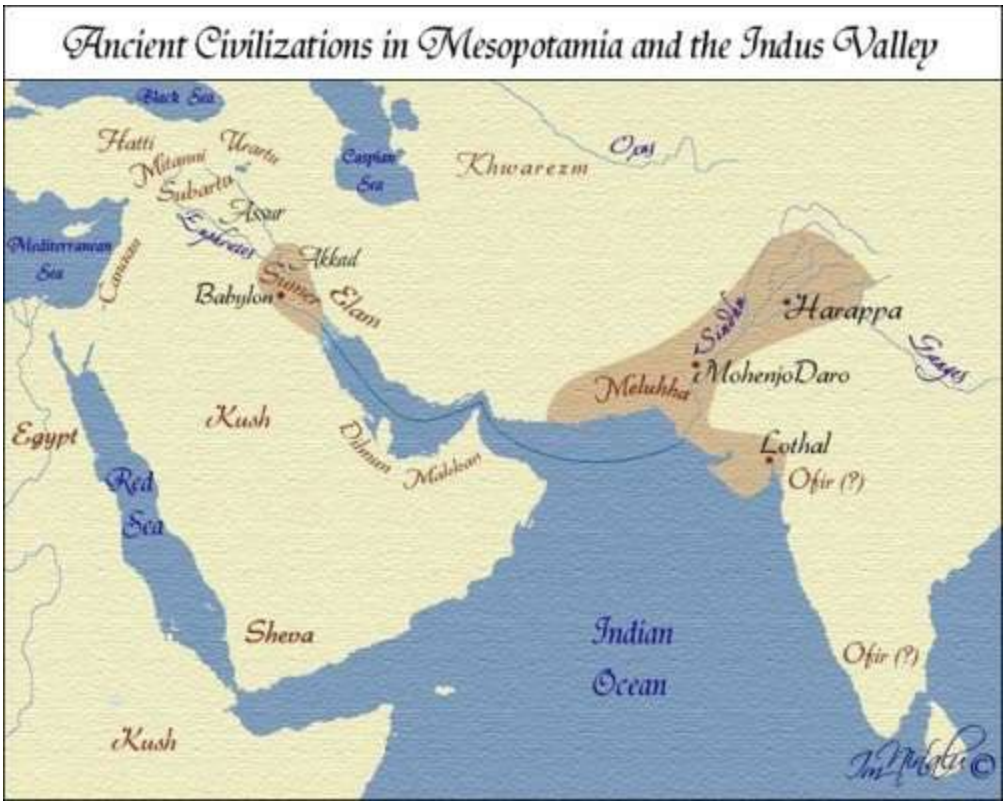
Brahma, the "grandfather", is the god who "rules from the sky", Vishnu is the "creator", the "preserver", the "life engineer" and Shiva is the "destroyer". Notice that Vishnu's characteristics are identical of the Sumerian god Enki, the great Anunnaki genetic engineer. In the Mahabharata is mentioned he created men and the "nagas", serpent beings that looks more like reptile humanoids and also the "danavas", giant humanoids very similar to the Nephilim. Shiva matches too much with Enlil. In Sanskrit literature he's depicted as "the One who is eternally pure" or "the One who can never have any contamination of the imperfection of Rajas and Tamas". Enlil was the Anunnaki that hated the crossbreeding between his race and the humans. Shiva is the most feared god of Hindu cosmogony. He's the one that destroyed the "three cities of Asura demons", that totally looks like Sodom, Gomorrah and the Babel Tower. He's the god that provides powerful weapons to other gods and warriors. The Asuras are similar to the rebel Anunnaki that matched with human females. The Indian goddess Durga, was the “divine mother of the gods”, and one who possessed “the divine power of creation”. Much like the Sumerian goddess NIMAH, whom according to Sitchin was the Anunnaki genetic engineer that worked closely with Enki. More than 3000 Gods were once worshipped in the ancient civilizations of Mesopotamia and the Indus Valley. They even share a similar sanctifying ceremony in which they open either the eyes or the mouth of a statue: The

sculptor who makes a statue of a god or goddess will chose an auspicious day and auspicious time to open the eyes of the statue. Once it is done it is not stone anymore. It is God incarnate. So much importance and so much sanctity are attached to the ceremony. It is called Nayanonmilanam in Sanskrit (Opening the Eyes of New Idols). Babylonians also had a similar ceremony! It is called “Washing the Mouth of New Idols” and “Opening the Mouth of the New Idols”. It is one and the same!



In certain languages the idioms change and in certain other languages the words for certain body parts do not exist. Sanskrit is a ‘Mouthless’ language and Tamil is a ‘Faceless’ language. That is in Tamil there is no word for ‘face’ and so they use Sanskrit word Mukam for face. Sanskrit has no word

for mouth and so they use Mukam for mouth. Tamil is a ‘heartless’ language! That is to say that there is no word for heart in Tamil and so Tamils use the Sanskrit word Hrudaya. English word Heart is also derived from Hrt of Sanskrit. So “opening the mouth washing the mouth” of Babylonian Gods are the same as Opening the Eye of Hindu Gods. After opening the eye of the statue, Hindu sculptors lower the idols into water for some time and then in the heap of grains for some time and then they ask all the general public to anoint the idol with special oil. According to British Museum dictionary “Babylonians did this ritual in order to enable it to become imbued with the divine presence”. This is exactly Hindu Sthapathis (Temple sculptors) say about the Hindu rituals!



The Matsya Avatar of Lord Vishnu saw him as a fish-headed God, much like Oannes the Babylonian fish-headed God. In the history of Babylonia, Oannes was a mythical being (alien) who taught mankind the arts, science and writing. Oya in Sri Lanka, and Oannes in Babylonia were related to the Sanskrit word for water: Thoya. They also shared the same beliefs about the soul and how it was eternal with a transmigration period that allowed certain characteristics of a previous life to settle into the new one.

Bhagavad Gita, Chapter 2, texts 12-13: *Never was there a time when I did not exist, nor you, nor all these kings; nor in the future shall any of us cease to be. As the embodied soul continuously passes, in this body, from boyhood to youth to old age, the soul similarly passes into another body at death. A sober person is not bewildered by such a change.*

The Sumerian Texts spoke of 7 Sages who were assigned to guide mankind.

The ancient Indian texts speak of the 7 Rishis (sages) who held similar duties and were revered throughout Hindu stories and texts. In Hindu mythology, the Angiras were celestial beings and descendants of gods, and are among the oldest families of Rishis (Seers) in the Rigveda:

The supreme deity of the Sumerian pantheon is AN, or Anu. In the first two letters of the Sanskrit word An-gir-as, AN could refer to Anu. GIR might relate to the Akkadian fire-god— fire as in rocket propulsion. DinGIR in the cuneiform writing meant sky or heaven, and also a god or goddess. The masters of the sky were perceived as deities by the earthbound. This reminds of Angiras and his descendants, the Angirasas, as a group of higher beings who traversed the realms between gods and men — an inter-stellar and inter-dimensional elite. The Angirasas and the Bhrigus families “...represent the pre-Rig Vedic past: they go so far back into the past that not only are they eponymous founders of these families (Angiras and Bhrigu respectively), but even certain other ancient Rishis belonging to these families (Brihaspati, Atharvan, Ushana) are already remote mythical persons in the Rigveda; and the names of the two families are already names for mythical and ritual classes: the Angirasas are deified as 'a race of higher beings between Gods and men' ...the Bhrigus and the Atharvans are synonymous with fire-priests in general. ...the names of these two families are also found in the Iranian and Greek texts...The name Anu or Ânava for the Iranians appears to have

survived even in later times: the country and the people in the very heart of Avesta land, to the immediate north of Hâmûn-i Hilmand, were known as late as Greek times as the Anauon or Anauoi. The names of Anu tribes in the Rigveda and the Puranas can be clearly identified with the names of the most prominent tribes among latter-day Iranians."

Linguist Malati J. Shendge says, "Sanskrit is derived from Akkadian and Sumerian...Sanskrit is not a language of the Aryas...It is essentially a lineal descendent of the languages of the Asuras…it is possible to find parallels in the Akkadian sources to many clans and personal names of the poets of Rig Vedic compositions, and of the Asuras, the enemies of Indra." She believes that the language of the Rig Veda — [meaning the older Vedic Sanskrit which is very different from the latter classical Sanskrit] — is a form of

Akkadian and “that the Akkadian in the process of evolution has become what we know today as Sanskrit.”[12]

The Avestan poetry of Iran is so similar to the Vedic poetry that it’s hard to doubt that both the literatures point not only to a common origin of these two peoples and their religions, but also to a community of Indo-Iranian religious poetry, developed in well-established forms. The similarities between the ancient cultures of Mesopotamia and the Indus Valley point the finger at having an ancient alien connection. As the Anunnaki gods ruled over both civilizations prior to and after the great floods that shaped the post ice age world. But who were the gods of ancient India? Ancient alien scientists and conquerors also known as the Anunnaki as described by Sitchin? One thing is for certain, there’s a lot more unbroken history when it comes to the ancient Vedic writings about the gods, supreme alien beings that had advanced technologies and the ability to wipe out entire cities in the blink of an eye.

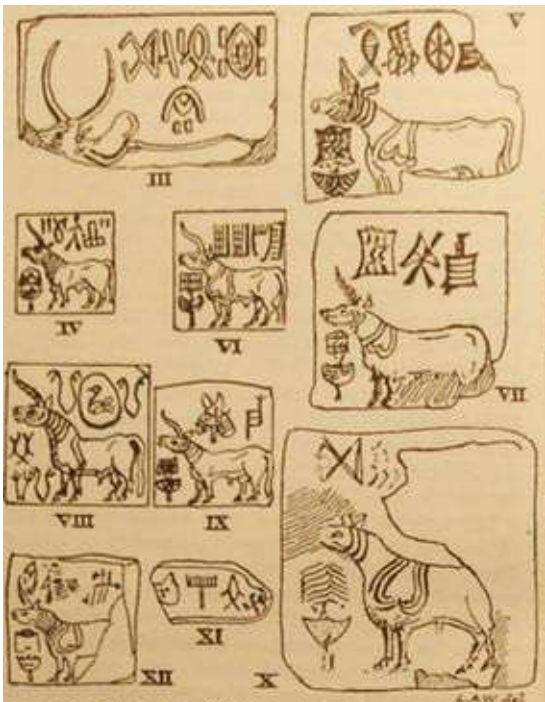


Fig. 2.—Sumerian Signet Seals from Mohenjo Daro and Harappa (actual size).
(After Sir J. Marshall.)[1]

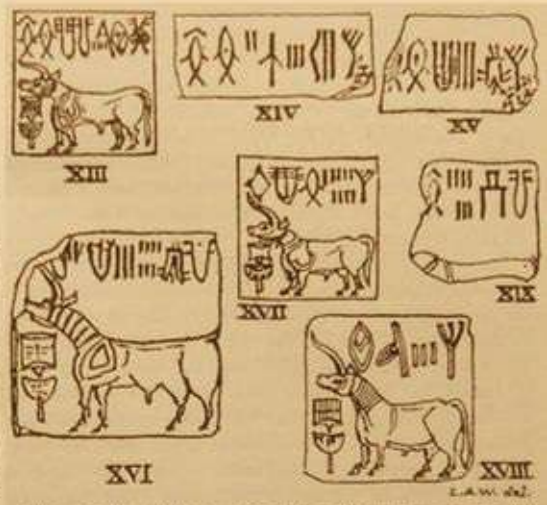


Fig. 3.—Grave or Death-Amulet Seals from Mohenjo Daro and Harappa (actual size).
(After Sir J. Marshall.)[1]

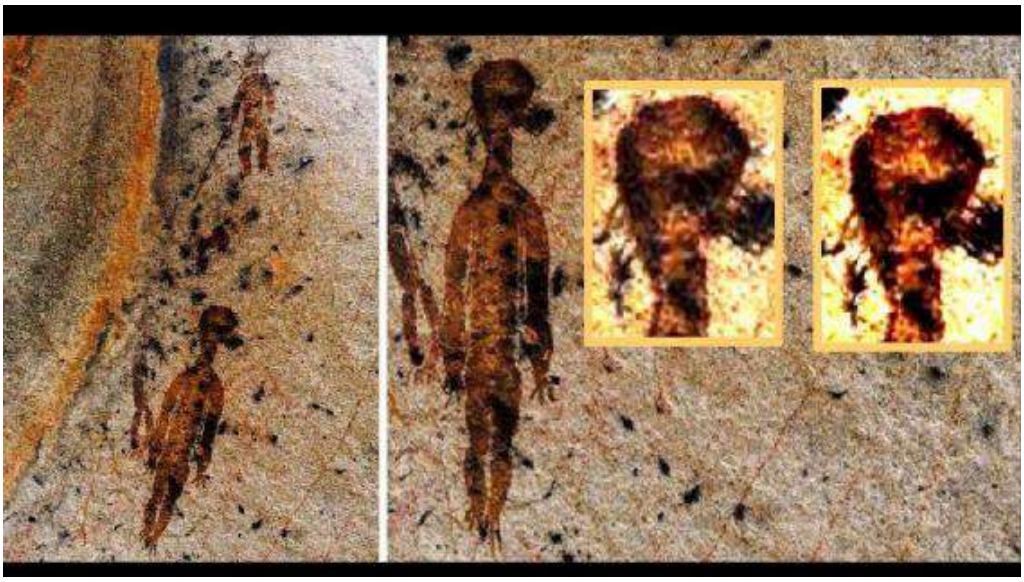
UFOs of Charama, Shiva the Alien God and the Majestic Ellora Caves

India, a land of gloriously rich traditions and legends was once a hot spot of aliens and extraterrestrial beings. Rock paintings discovered in Charama depict alien-like figures wearing space suits and standing next to an array of flying saucers, each with antennas and landing legs. These 10,000-year-old rock paintings depicting aliens and UFOs were found in Chhattisgarh, a heavily forested state in central India known for its temples and waterfalls. The resemblances to what we would consider “alien looking” are uncanny, going beyond just artistic imagination, but real pictographs of what the people of ancient India were seeing; strange beings with the ability to fly and even stranger dress codes and facial features. According to archaeologist JR Bhagat, these paintings are depicting scenes from sci-fi movies, which is exactly what the ancient Indian texts also depict.

“The findings suggest that humans in prehistoric times may have seen or imagined beings from other planets which still create curiosity among people and researchers. Extensive research is needed for further findings. Chhattisgarh presently doesn’t have any such expert who could give clarity on the subject,” Bhagat told TOI. Beliefs among the village locals relate stories from their ancestors about “rohela people” or the small sized ones who used to land from sky in a round shaped flying object to kidnap the

village locals who never returned. This event sounds like a typical abduction by grey aliens.

The paintings are done in natural colors that have hardly faded despite the years. The strangely carved figures are seen wearing space suits and holding weapon-like objects and do not have clear facial features. Specially, the nose and mouth are missing. The paintings suggest that humans in prehistoric times may have seen or imagined beings from other planets. The Chhattisgarh state department of archaeology and culture is seeking help from both the Indian space agency and Nasa for research on the ancient alien rock paintings that clearly depict aliens and UFOs but so far have received no attention at all.[13] Apart from the drawings discovered in India, there are various other similar paintings depicting aliens found in other parts of the globe.



In America, archeologists have discovered drawings of alien-like figures at Legends Rock in Wyoming. This site has more than 250 petroglyphs and it clearly indicates that humans in the ancient ages were in touch with extraterrestrial beings. Another mysterious painting discovered in Cayuse Creek in Idaho shows a humanoid figure inside a UFO. Interestingly, the space vehicle featured in this image is seen emitting trails of smoke behind it. Ancient Native Americans believed “star people” used to visit humans many generations ago, and these extraterrestrial beings brought spiritual teachings and advanced technology to our planet. Depictions of aliens and UFOs can also be seen in ancient Egypt as well as in Aboriginal rock art in Australia.

Besides ancient petroglyphs and rock art depicting ancient aliens we also have a stunning amount of stone cut architecture that defies being built by cooper chisels and hammers. One of the real wonders of the world, the Kailasha temple at Ellora was chiseled from one single rock. The 34 caves that make up the complex containing the temple of Ellora is the world's biggest monolithic structure, and twice as big as the Parthenon. This structure that was carved from bottom to top out of a mountain is a remarkable achievement. The original builders remain mysterious; it's still unknown when the Kailash temple was originally built. And no traces or mention of what happened to where all of the carved rubble was disposed to. A temple this huge would certainly leave a lot of rubble. Modern engineers say it would be impossible to build same temple now even with advanced technology. So, how did the ancient Indians pull this amazing feat off without the support of any advanced technology? Did they have help from ancient

aliens? Was the Hindu God Shiva from outer space?

In ancient Hinduism, Shiva is one of the gods of the Trimurti (‘three-forms’, the Hindu Trinity), where he represents the god that destroys the universe, along with Brahma(the god who creates the universe) and Vishnu (the god that preserves the universe). Shiva known as the “destroyer of evil and the transformer” is considered the supreme God, a supreme deity unlike any other because of his extreme duality of being both good and evil. Robert Oppenheimer, the father of the atomic bomb kept a statue of Shiva in his laboratory and famously claimed, “I have become death, destroyer of worlds” as a sullen ode to the god of destruction.

Shiva, an omniscient yogi who lived an ascetic life on Mount Kailash with his wife Parvati and two sons, Ganesha and Kartikeia spent most of his time meditating. When not searching for zen or creating works of art he was slaying demons and destroying negative forces. Shiva possessed a powerful

trident which could annihilate anything in its path and was the only God depicted with a third eye. But his third eye was so powerful that if it ever opened its light would destroy the world.

Attributes of Shiva: Mount Kailasha in the Himalayas is his traditional abode and he is often represented as immersed in deep meditation. He is said to eradicate Kama (sexual desire), Moha (material desire) and Maya (mundane thoughts) from his devotees' minds

Third Eye: Shiva is often depicted with a third eye with which he burned Desire (Kama) to ashes.

Serpents: Shiva is often shown garlanded with a snake.

Crescent: Shiva bears on his head the crescent of the fifth day (panchami) moon. This is placed near the fiery third eye and this shows the power of Soma, the sacrificial offering, which is representative of the moon. It means that Shiva possesses the power of procreation along with the power of

destruction. The moon is also a measure of time; thus the Crescent also represents his control over time. Thus Shiva is known by the names of Somasundara and Chandrashekara.

Sacred Ganga: Ganga, the holiest of the holy rivers, flows from the matted hair of Shiva. Shiva allowed an outlet to the great river to traverse the earth and bring purifying water to human beings. The flowing water is one of the five elements which compose the whole Universe and from which earth arises. Ganga also denotes fertility, one of the creative aspects of Shiva.

Drum: A small drum shaped like an hourglass is known as a "damaru". This is one of the attributes of Shiva in his famous dancing representation known as Nataraja. A specific hand gesture (mudra) called damaru-hasta (Sanskrit for "damaru-hand") is used to hold the drum. This drum is particularly used as an emblem by members of the Kapalika sect.

Vibhuti: Vibhuti is three lines of ashes drawn on the forehead that represents the essence of our Being, which remains after all the malas (impurities of ignorance, ego and action) and vasanas (likes and dislikes, attachments to one's body, world, worldly fame, worldly enjoyments, etc.) have been burnt in the fire of knowledge. Hence vibhuti is revered as the very form of Shiva and signifies the Immortality of the soul and manifested glory of the Lord.

Ashes: Shiva smears his body with ashes (bhasma). Some forms of Shiva, such as Bhairava, are associated with a very old Indian tradition of

cremation-ground asceticism that was practiced by some groups who were outside the fold of brahmanic orthodoxy. These practices associated with cremation grounds are also mentioned in the Pali canon of Theravada Buddhism. One epithet for Shiva is "Inhabitant of the cremation ground" referring to this connection.

Tiger skin: He is often shown seated upon a tiger skin.

Elephant and Deer Skin: Shiva also wears elephant skins. Similarly deer represent the jumping of minds (flickering mind). Shiva wears deer skin which indicates that he has controlled the mind perfectly.

Trident: (Sanskrit: Trishula) Shiva's particular weapon is the trident.

Nandi, the Bull, is his Vahana (Sanskrit for vehicle).

Lingam: Shiva is often worshipped in the form of a lingam. These are depicted in various forms.

Shiva, like many other powerful Gods, was thought to have originated from

the stars and likely arrived at Earth at a time before the Great Flood. Oral histories passed down by Tibetan lamas claim that after the Earth was destroyed and the waters receded, mankind was created by the human seeds was guarded by Lord Shiva. This creator god was not just a deity, but an extraterrestrial visitor responsible for not only the creation of mankind but also the destruction of an earlier race of beings that once inhabited Earth? Did Shiva destroy this race in order to make way for modern humans? Lord Shiva's homeland on Mount Kailash does emit a rather high level of radiation on its summit. Are these traces of radiation the ancient alien remains from Shiva's spaceship?

Lord Shiva remains a powerful and mysterious god, the Kailasa Temple at the Ellora caves are dedicated to him as the complex is full of incredible features representing things more advanced than early humans were used to. There are swimming pools, underground tunnels, drainage systems, multi-leveled buildings and stairs, pillars and ceilings cut to smooth perfection. The complex itself was somehow hewn from one piece of rock from the side of the mountain. There's a secret underground area hidden under the caves, one entrance into this underworld is through a 1 foot wide rectangular vertical tunnel. The tunnel isn't open for public access. Security guards claim the tunnel is over 40 feet deep and then it takes a right angle turn to precede further underground. Nobody knows what's beyond that point because the

tunnel becomes too narrow for humans to pass through. Other rectangular openings that descend underground also become too narrow to continue on descending. Where do these mysterious tunnels lead? Who could have used such narrow passages? And perhaps more importantly how can you carve such narrow passages if human beings cannot even get through them? Were these carved for extraterrestrials that are smaller than human beings? Or alien robots?

There are several underground tunnels in the Ellora caves that were locked behind doors and blocked off from the public more than fifty years ago. These underground tunnels are scattered over many different caves in Ellora, a complex that stretches for miles. Is it possible that underneath the caves is a vast underground city like Derinkuyu in Turkey? Derinkuyu is an enormous

underground city with advanced technical features and big enough to house more than 20,000 people. There are thousands of holes drilled from the ground that act as ventilation shafts to the underground city. The Ellora caves also have hundreds of holes drilled on the rock floor long and shafts that run so deep you can’t see the other end. Could they be ventilation shafts that reach the underground city? Some of the holes have been closed with concrete recently but most of these holes are so deep that the concrete just covers the top. What else could be the purpose of these deep holes on the floor, if they are not ventilation shafts? Why would hundreds of holes be drilled on these rock floors with painstaking efforts without any reason? Who was living in the subterranean city below the Ellora caves? Ancient Indian texts speak of the Nagas, a race of reptilian aliens who came to the Earth in time immemorial and lived underground. These reptilians played a crucial role in earth’s ancient history despite being relegated to the realms of myth and fantasy.

Reptilian Gods of India

Reptilian snake iconography is found in art works and petroglyphs throughout the planet. Entwined as the spiral of consciousness and creation in human DNA, the snake is laced with metaphors about human origins and destiny. After all, the oldest part of our brain is the reptilian cortex. In ancient history Reptilians are described as being 6 to 8 feet tall, bipedal, scaly green skin and large yellow or golden eyes with a vertical pupil. They were another race of ancient astronauts who allegedly came to Earth from the Draconian star system. The Haggadah, an ancient Hebrew text describes the serpent as tall, two-legged and being equipped with advanced technology. The reptilians also like to do gene editing experiments on the native humanoids and after a series of failures finally created the human race. And when this race was made to wear clothes, Adam and Eve were covered in reptile skins. The serpent skins were symbolic of the ruling race, and served as a reminder to Adam and Eve of not only their origin but also acted as a talisman to protect them from wild creatures. The Hebrew word for the serpent that tempted Eve is “nahash” which when translated means “he who solves secrets.” [14]

Several ancient cultures from all over the world have described reptilian beings and the “Serpents of Wisdom” who enlightened humanity before the dawn of civilization. According to Chinese history, Asian dragons were present at the creation and once shared the world with mankind. In the Americas both the Mayans and Aztecs claimed a “serpent of wisdom” gave them their civilizations. The Hopi claimed a race of reptilians called the Sheti, or “Snake-Brothers” lived underground, while the Apache also believed this ancient race dwelled under the mysterious superstition mountains near Phoenix. Madame Blavotsky’s pioneering work on ancient eastern mysticism “The Secret Doctrine” states:

The first Nagas being wiser than Serpents are the 'Sons of Will and Yoga. Some of the descendants of the primitive Nagas, the Serpents of Wisdom, peopled America, when its continent arose during the palmy days of the great Atlantis.

The Nagas, the mysterious serpent Gods who dwelt in ancient India were later called the “sarpa” by Jewish historians as their word “seraphim” is derived from serapi or sarpa meaning serpent. These naga lived underground but interacted with humans on the surface and were also known as Dravidians, the legendary serpent race that preceded the Aryan occupation of India. Some of the nagas survived long enough to evolve into human-reptilian hybrids known as the Syrictae, a tribe of men with snake-like nostrils in place of noses and long bandy serpentine legs.

(a) (b)

According to encyclopedia Britannica:

The female nagas (naginis or nagis) are serpent princesses of striking beauty. The dynasties of Manipur in northeastern India, the Pallavas in southern India, and the ruling family of Funan (ancient Indochina) each claimed an origin in the union of a human being and a naga.

In Buddhism, nagas are often represented as guardians, as it was a naga who sheltered the Buddha from rain for seven days while he was deep in meditation. In Jainism, a nontheistic religion founded in India in the 6th century BC, the Tirthankara (saviour) Parshvanatha is always shown with a canopy of naga hoods above his head. The Nagas are some of the most intriguing beings encountered in Hindu myths and legends. The word Naga comes from Sanskrit, nag is the word for snake, usually symbolized by the cobra. In ancient India, Nagas were said to have lived in two magnificent underground cities known as Patala and Bhogavati. Bhogavati was believed to be underneath the Himalayas, while Patala could be found at the Well of Sheshna in Benares. Patala and Bhogavati, the legendary underground kingdoms of the Nagas have remianed well-hidden and impossible to find. Locals in Benares, India believe there is an entrance at the Well of Sheshna that leads to the mysterious Patala kingdom. According to herpetologist and author Sherman A. Minton, as stated in his book “Venomous Reptiles” this entrance can be found by descending forty steps into a circular depression that ends at a closed stone door which is covered in bas-reliefs of cobras This is said to lead to PATALA, the reptile netherworld:

Cobras (according to legends) are descended from the Nagas, Serpent gods of Bharat, or ancient India. Their worship has been traced to prehistoric Dravidian times before the Aryan invasion of the subcontinent in almost 1600

B.C. The Naga's power to inflict disproportionate physical damage or almost instantaneous death is explained in the Hindu Vedas as paralleling the energy of creation or fire.

The ancient well of Sheshna in Benares, India was also where the Yoga Aphorisms of Patanjali, a classic guide to Yoga and meditation, was written. This ancient entrance to the underworld had been neglected and basically lost to time until accidently being rediscovered underneath a local gym. Its location is still a very well kept secret in Benares, but if you're lucky enough to be shown where the well is, you can walk past sets of weights and down the ancient stairs to the water's edge. It is said that 30 feet below the water's bottom, is a door that leads to another world, the world of the Naga as described in Minton's book "Venomous Reptiles". Despite this possibly being an entrance to the underworld of the nagas, no further scientific studies or expeditions have been pursued by the government or academia.

Agartha is another famous underground base of the nagas, located somewhere in the mountains of central Asia and according to Hindu legends is a multileveled cavern system snakeworld. The Ramayana tells the story of the great avatar, Rama, who was “an emissary from Agartha” that arrived on a flying Vimana. This legendary city under the southwestern slopes of the Himalayans, is where the Nazi’s were rumored to have made contact with the reptilians prior to the start of WW2. It has since been lost to time or believed to have been completely made up by fantasy writers of the late 1800s. Shambhala, another ancient abode of the Nagas is supposed to be guarded by a series of ant mounds high atop Mount Meru. Strangely this ant hill legend is similar to the tales told by the Hopi Indians of Arizona. In the center of Shambhala’s garden is a tree of life, and its reincarnation guarded by a fierce dragon. Their king Vasuki once possessed a gem on his head that could cure all diseases and had a watch that gave good fortune.

Another location believed to be linked with the nagas is the split rock of Javvadhu hills, near the village of Kilvalai where locals say there is a Rathakal, a ‘Blood Stone’ that is cut in half.[15] The massive rock is split as though by divine intervention. Guarded by a metal fence in the middle of nowhere, it means there must be something important about this sliced rock. Of course, geologists claim the rock was split by natural means, but is this split really a natural occurrence? Or was it split using some kind of advanced

technology by the Nagas? Looking from the top, it looks like someone cut a loaf of bread into halves with ease. This structure is about 50 feet tall and 60 feet wide, and is gigantic enough to be used as a shelter. Villagers call it the blood stone because there is a secret opening at the top of the rock which is covered by a lid that oozes blood from time to time. This mysterious lid can only be seen by flying the drone above the top of the rock. So, how did the villagers know about this?

Bypassing the fence you can see that there are a series of cave paintings amongst a sad set of graffiti markings. The painting seems to show a stick figure pointing up to a pair of UFOs with extraterrestrials inside. Each spacecraft has a small attachment coming down like the steps of a ladder. Around the spacecraft are smaller lines, representing flames being emitted. There’s a similar cave painting in a place called Onake Kindi that shows a UFO like spacecraft as a circle inside a circle, with two figures holding a ladder like object. Did cavemen who lived thousand years ago, witness the arrival of ancient astronauts, and create these paintings? How else can we explain this?

Paintings of the naga can be seen in mountain rocks high up in the Javvadhu hills, but you’ll need a water spray bottle and small enough to crawl between the rocks to see them. The space is tight but the wall is a treasure trove for archeologists as the whole rock face is covered with prehistoric art. Most of

the paintings aren’t clear, but there are a series of strange looking aliens with elongated heads. Some alien even appear to have wings as if to denote they have the ability to fly with antenna like wires sticking out of their heads. There are several paintings of the Nagas that appear to be teaching the locals about agriculture. According to local beliefs the Nagas domesticated animals and taught human beings how to breed cattle and how to travel the seas and rivers. There’s even a relief of four Nagas standing upright on a small boat, one of them holding a paddle to row with. But apparently they didn’t need paddles all of the time, because clearly you can see that the boat has twin propellers! This is unbelievable because every day fisherman use this technology, something we consider to be high tech machinery. There is no way prehistoric men could have used or even known about such technology unless they were given it or seen someone else using it.

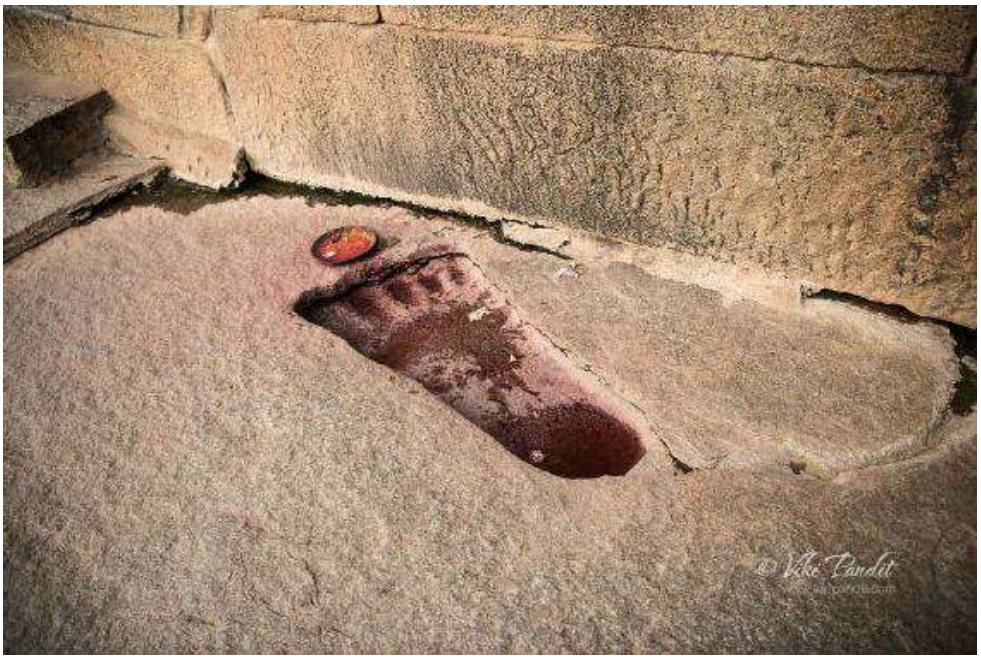
At the ancient temple of Lepakshi is a strange carving of an ancient naga, the figure in the carving has a reptilian face, and looks like an upright walking lizard person. Locals claim the figure is a representation of the AnuNaga which means, “those who look like snakes” describing its reptilian and human features. The original form of the naga, shows them as having legs which were not sturdy, perhaps boneless, these legs were later exaggerated as snake bodies. Nagas in Indian mythology came from a different planet, and did genetic experiments on the native human populations of earth. The pillars of Lepakshi temple show a variety of intertwined snakes, representing the DNA strains of genetic experiments done by the naga which resulted in the creation of mankind. All ancient temples dedicated to the naga show these DNA patterns and some carvings even show the emergence of human beings from these strands of DNA.

India’s Ancient Giants

According to the Vedas, that with every succeeding yuga the size of human beings becomes smaller. In the Kali Yuga (our current yuga) man can attain a height up to 7 feet but in the Dwapara Yuga, he could grow up to 50 feet. According to almost every ancient culture a lost race of giants has been rumored to exist in the distant past. In the historic town of Lepakshi, a small village located in Andhra Pradesh there is a huge footprint in the temple, which could belong to a giant that stood around 25 feet tall. The temple of Lepakshi has many curious stories around it and even shares a connection with an occurrence in the Indian epic of Ramayana. After Ravana kidnapped Sita Devi his vimana was confronted by a bird named Jatayu (another vimana?) and the pair had an epic battle in the skies that ended with Jatayu getting shot down and landing on the future site of the Lepakshi temple. Lord Rama accompanied by his younger brother Lakshmana met the dying bird Jatayu there and helped him attain moksha (The liberation from the cycle of death and rebirth) by uttering the words “Le Pakshi,” which is Telugu for “Rise, bird” – hence the name of the temple.

The incredible structures at Lepakshi are said by archeologists to be a mere 500 years old, but locals are convinced the temple was built much earlier, in the times of ancient Gods and giants. The best evidence is not the giant footprint found inside the temple, but the giant bull carved a short distant outside. It is the largest carving of the Indian Bull or Nandi in the world, carved out of a single rock the bull stands nearly 15 feet tall and is nearly 30 feet long. According to tradition all bulls must be accompanied by a lingam, but the lingam associated with this bull takes a five minute walk to get to. This gigantic black lingam stands nearly 12 feet tall and is engulfed by a 7 headed reptilian Naga. Carved from one giant block or red granite, what you are seeing is the largest Naga lingam in the world. This giant lingam is made

all the more interesting when put two fingers on the horns of the nandi and view the lingam through the view of the horns. To do this correctly the race that made the bull must have been tall enough to view the lingam through the horns and since the bull is 15 feet high, the ancient builders might have been around 15 to 25 feet tall! Most of the original structures of the temple where wiped out by a flood thousands of years ago, the only ancient features left are the giant bull, the lingam and a giant footprint. According to legend the footprint belongs to Sita, the wife of Lord Rama. Sita was 25 feet tall, which wasn't unusual as most of the gods of that era were at least 20 to 30 feet tall. Thousands of years later when Lord Krishna appeared, he stood around 15 feet tall, which was considered to be gigantic in that era. Giants 500 years ago were hardly taller than 8 feet and you can read all about them as thousands of newspaper clips from all over the world wrote a great deal about these giants who were dug up in a time before Darwinism and academia pushed the topic of them into the realms of mythology.



In Mahabalipuram, India there is an unexplainable rock structure called Bhima's stove.[16] Locals believe it was built by a Giant named Bhima who was more than 12 feet tall. The structure is massive; the rock leaning on its left side weighs a massive 1700 tons and has been lifted to lean on a relatively smaller rock on the right. Archaeologists and geologists agree that this is not a natural formation, but how could ancient humans lift a massive 47 feet long and 22 feet wide rock that weighs nearly two tons? Even modern machinery would have a hard time lifting and arranging these rocks. Human beings can walk through this artificial cave like structure, which the locals call Bhima's stove. Bhima was an ancient giant who appeared in the Mahabharata written around 500 B.C. Bhima was similar to the biblical giants 'The Nephilim' because his father was a God and his mother human. Legend claims that after arranging these giant rocks, Bhima placed a shiny

disk like object inside it and set it on fire. And then on top of the structure, he placed a large metallic object and performed some kind of an experiment which must have resembled a form of cooking since the entire structure came to be known as “Bhima’s stove”. The inner walls of the structure do show traces of black soot confirming that large fires were created inside but it’s anyone’s guess to how old the soot actually is.

Ironically this “stove” is found near the town of Meerut, an area that according to the Mahabharata was where Bhima lived in a city called Hastinapur. This ancient town is located in Uttar Pradesh which is where a giant skeleton was accidentally discovered by miners in 2014. The skeleton was over 15 feet tall and was adorned with metal ornaments and a golden crown. Word quickly spread that Bhima’s skeleton had been discovered and before the police could guard the site, looters had taken away the giant skeleton and jeweled ornament. Was this Bhima’s skeleton? Or was this

ancient Indian giant already dug in 1934?

GIANT PREHISTORIC APE

Skeleton 31.5 ft. Long Found

CALCUTTA, Aug. 9, 1934:

The discovery of a skeleton, believed to be that of a prehistoric giant ape, measuring 31.5 ft. in length, is reported from Jubbulpore, in the Central Provinces, India, The skeleton was found by a farmer, who noticed a bone protruding from the sand on the river-blink, near the village of Jaintiha, on the Daiyha Estate. Attempts to dislodge the skeleton with the aid of other villagers failed, where upon the chief of the Stale had the skeleton dug out. Three men were required to lift it, the legs alone measuring 10ft. The skeleton has been placed in the palace of the chief at Ramgarh pending an examination by geologists, among whom the discovery has created enormous interest. Jubbulpore district is noted for the wealth of fossilised relics of an earlier age. The last important discovery was made three years ago, when the remains, of a giant prehistoric mammal were found. Interest in the discovery was expressed by the acting professor of geology in the University of Melbourne (Associate-Professor H. Summers) and the Commonwealth paleontologist (Mr. F. Chapman) in the announcement; but they agreed that the Information provided In the cable message was too meagre upon which to make any useful comment, beyond that expressed by Professor F. Wood-

Jones, who said that, whatver the remains were, they were certainly not those of a prehistoric man.

Much like ancient giants, the legend of the bigfoot or yeti also exists all over the world. In India these giant apes were represented by Lord Hanuman, who has thousands of temples dedicated to him in India. These giant apes were descendants of a species called Vanara, mentioned in ancient Indian texts the Vanaras were giant, apelike beings. Locals claim that one of their giant footprints can be seen on the top of a big rock in the middle of nowhere. This giant footprint, several feet long is supposed to be the famed footprint of Hanuman. It's nearly impossible to get to the footprint, requiring a dangerous and steep uphill climb, resulting in no tourist or locals ever coming here. More recent footprints of these vanaras was seen in the snow-clad Himalayan Mountains, home of the mysterious yeti. The Indian army released images of the giant footprints they found forming a trail in the snow, the footprints show a bipedal creature, indicating it walked on two feet, not four. The footprints measured 32 inches long and 15 inches wide, dimensions much larger than any human or bear's foot size that's known to live in the Himalayas.

In North East India, these giant apes are called Khenglong-po, and are described as hairy, big apes that are reported by locals at least a dozen times a year. Residents hardly venture into the more remote wooded areas in fear of

getting attacked. The North East Indians also believe that these creatures are descendants of Vanaras, a belief also widely held in southern India, where bigfoot sightings are a monthly occurrence. But the giant ape Lord Hanuman, the great devotee of Lord Rama mentioned in the Ramayana, is said to have left the physical traces of his ancient presence on earth in the form of huge footprints left impressed into solid stone in different countries. Besides India, three other locations are believed to house the footprints of Hanuman. Sri Lanka, Thailand and Malaysia all share mysterious giant footprints that could be millions of years old. Of all the world scriptures, only the Vedas contain references to vast time spans, covering millions, billions and even trillions of years. Further, only the Vedic scriptures state that man has existed on this earth for hundreds of millions of years. The Vedic view is that there are many major and minor cycles of destruction (pralayas) that occur over the life of the universe, which can last trillions of years. Just as there are seasons in the year, so there are also four cosmic seasons called as Yugas. The total time span of the four cosmic seasons is 4,320,000 years. Between each Yuga there is a partial dissolution in the world, where the world is destroyed through flood, fire and other natural disasters. The present age of Kali Yuga began 5,117 years ago, which also matches closely to both the Mayan calendar for the last destruction, and the Bible’s narration of the flood on the earth. The Vedic scriptures describe that the present Kali Yuga is an age of evil,

selfishness, destruction and all bad qualities. The word Kali means war in Sanskrit, so Kali Yuga means the age of war and destruction. The Vedas tell us that in this age the celestial beings who used to visit the earth avoid the earth due to the darkness of the age of Kali. And since most ancient tech would have disappeared by now, the only remains of their presence would be in the form of giant footprints in stone.

The Impossible Stone Wonders of India

Some of the most incredible lost works of ancient stone manufacturing can be seen at Warangal Fort, one of the strangest ancient sites in all of India. Like the ruins of Puma Punku, that ancient South American village with machined stone parts scattered everywhere, so is Warangal, a vast junkyard with thousands and thousands of rocks, cut into beautiful and complex geometric shaped stone art pieces once touched by machines. These rocks of various shapes and geometric sizes are strewn all over Warangal Fort which isn't really a fort as there are no fortifications or crude walls, unless you count the fortifications that are many miles away. Historians have no idea what the actual purpose of this place was and why there are so many rocks piled up. There are at least a dozen different types of rocks from red granite to black basalt and the entire site is surrounded by four entrances which are just incredibly huge, each archway is 33 feet tall with no surrounding walls.[17] Whatever this place was it clearly wasn't a temple, it looks more like an ancient stone manufacturing site, a factory for mass manufacturing megalithic stone objects, with machines big enough to pass through the giant entrances. There are hundreds of rectangular blocks that have the most amazing geometrical patterns carved into each one of the blocks. These carved blocks look similar to the ones that can be seen at temples around the area, and are

actually the centerpieces of Hindu temple ceilings. There are hundreds of these ceiling pieces at this site, all ready to be transported to different temples. The creators of these stone blocks at Warangal Fort must have used some sort of advanced machining technology. For example, one of the blocks has a 3D protruding flower bud in the center, with eight small petals ready to come out on top of it. The bud is sitting on another small circle and is surrounded by three perfect circles which are concentric, and they all have many petals carved on them. All these circles are placed in a perfect square which fits inside a perfect rhombus, flanked by four small squares, and everything fits inside this bigger square. A Fibonacci sequence done in three dimensions that is impossible to do with primitive tools, pillars that display a level of polishing so smooth that their flat surfaces can be used as mirrors. Latticework, so intricate, that it must have been created using geopolymer technology, even though such technology was only invented in the last century. The strange stone Latticework objects are called Jali and as you can see each Jali stone has many small holes with corners that look like drilled forms of ventilation windows. All these multi-cornered holes are perfectly identical to one another, precise dimensions down to the millimeter, each design looking as having been made using a mechanical cookie cutter device.

Experts agree that such laser like precision isn’t possible manually, especially on black basalt, a very hard rock. Today we don’t have a cutting device which can produce identical shapes evenly aligned on black basalt, even highly advanced computer machines would have a hard time recreating these blocks of stone found Warangal Fort. They were mass manufacturing these stone pieces and then transporting them to various temples. There are no inscriptions on any of the stone structures and the origins of Warangal Fort are shrouded in mystery. The mad Islamic invader Alauddin Khalji sacked Warangal in1311 and his army tried to deface every stone block with human or animal figures. The size and design of the massive stones left them in awe, especially the smoothly polished lingam that could not have been made without machines. The lingam which was buried for centuries was examined by laser precision tools which revealed something shocking. The lingam is a perfect cylinder with no visible tool marks! How was such precision achieved in ancient times?

A lathe machine is a tool that rotates a cylindrical object against a tool that the individual controls to perform various operations such as cutting, sanding and drilling. Ancient alien enthusiast and Indian historian Praveen Mohan found an ancient lathe machine setup lying in the dirt in Hampi, India. The historical site which has been abandoned for at least 500 years has a rock with perfect circular marks that can only be produced with lathe machines. If you look at the circles on the rock they are perfectly concentric and there is no deviation, no chipping, very similar to modern day tooling. You can see some half circular marks on the base plate as well, caused by the rotating objects which were placed on top of it. The other half shows no such tool marks, because these marks were created by accident, by friction from the rotating objects placed above. The metal tooling objects have long since vanished but what remains here is the oldest stone lathe set up known to mankind, lying in plain sight, abandoned and covered in dirt.[18]

Nearby, a stunning ancient well with pyramid shaped steps that were machined to perfection can be seen. Perhaps the ancient builders of the well once used the lathe setup in Hampi as it's less than a half mile away. Hampi was featured in the Ramayana and was where Lord Rama and Lakshmana met the giant ape Lord Hanuman while in search of the abducted Sita. So it makes sense that it would be home to ancient megaliths and wells built with advanced technology. This lathe machining can be seen in another inexplicable megalithic structure in India, the machined pillars at Hoysaleswara temple. Once inside the temple you're confronted by huge black basalt pillars that appear to have been created by a massive lathe. If you look closely, you can see tiny circular marks all around the pillar, created from the turning of the lathe. There's no way to manually achieve the stunning looks of the pillar with chisels and hammers. After a few looks at these pillars, it becomes crystal clear that they were made with machines, even though machining a 12 foot tall stone pillar would be a very difficult job, even with today's technology. But there's a clue in the back of the temple, a statue of the god Masana Bhairava who just happens to be the god of measurement. He's shown holding a strange device, a type of gear mechanism where the outer gear has 32 teeth and the inner gear has exactly half the number, which is precisely how we use reduction gears today at the ratio of 2:1. Even more interesting is the fastener that goes around this

mechanism and is locked in at the center like a circlip lock or a snap ring to keep these things in place. How could primitive people working with chisels and hammers imagine such a mechanism? Is it a coincidence that the God of measurement is holding an advanced measuring tool? In this abandoned site of Hampi, there are also two massive stone doors that were machine cut and created out of solid granite. These doors weigh ten tons each, and are equipped with hinges for swinging the door, and even slots for locks. If the ancient builders did not use machines to create these stunning works of stone art, then how do you explain these circular tool marks, lathe setups and pillars polished to precise perfection?

Vettuvan Koil is a magnificent temple that is entirely carved out of one solid rock, just like the Kailasa Temple at the Ellora Caves. Most temples are built by adding stone blocks and pillars, but this temple was created scooping out a part of the hill. Unlike the Kailasa Temple which is world famous, this temple is relatively unknown, although it displays the same sort of machined

marks. Is it possible that Vettuvan Koil was built as a model, serving as a prototype of the Kailasa Temple? The similarities between the two temples are uncanny, both are built on hills and employ the same rock cutting technologic marks. The temple is also dedicated to Lord Shiva, just like the Kailasa Temple and the carvings are nearly identical to the carvings in Kailasa. Both temples face to the east. The only difference really is that the Kailasa Temple is much larger and contains, many many complex structures attached to it, while the Vettuvan Koil temple contains just the main tower. Today, before we build anything, we create a simpler small scale model called a prototype because it helps us understand the difficulties of building larger more complex structures. Was the Vettuvan Koil Temple built as a small scale model of the Kailasa Temple? Or was it a structure that was simply abandoned and left unfinished?

Another ancient Indian mystery that no one knew about can be seen deep in the heart of Madhya Pradesh. The Great Wall of India is a long megalithic wall with unknown origins that lies hidden amid Madhya Pradesh's forests, fields and villages. Explorers just started looking for answers about the wall, a structure that evokes more questions than answers. The stone wall is massive and odd, running straight in parts and zigzagging wildly in others. Some sections tower fifteen feet high while others are low stretches of rubble. The wall stretches across for miles, crossing mountains and rivers, along its path are the ruins of magnificent temples, fragments of statues, stepped wells, ponds with sandstone banks and strange naga inspired snake carvings. However, India's archaeological institute has no plans to survey the area as most of the wall is on forest land, proving too difficult to study. They feel it's better to leave it forgotten like it has been already for who knows how long.

The thousand pillar temple is another strange ancient site in India which showcases impossible stone architecture. There are no visible joints between the stone blocks in the walls of the temple which is made from one thousand blocks of stone without the use of cement, mortar, or glue to join the blocks. How did ancient builders achieve such an extraordinary level of joint-less interlocking, many centuries ago? Making these cuts is one thing, but the level of precision, to make these joints invisible can be achieved only with advanced machines. We can clearly see that building a massive temple with

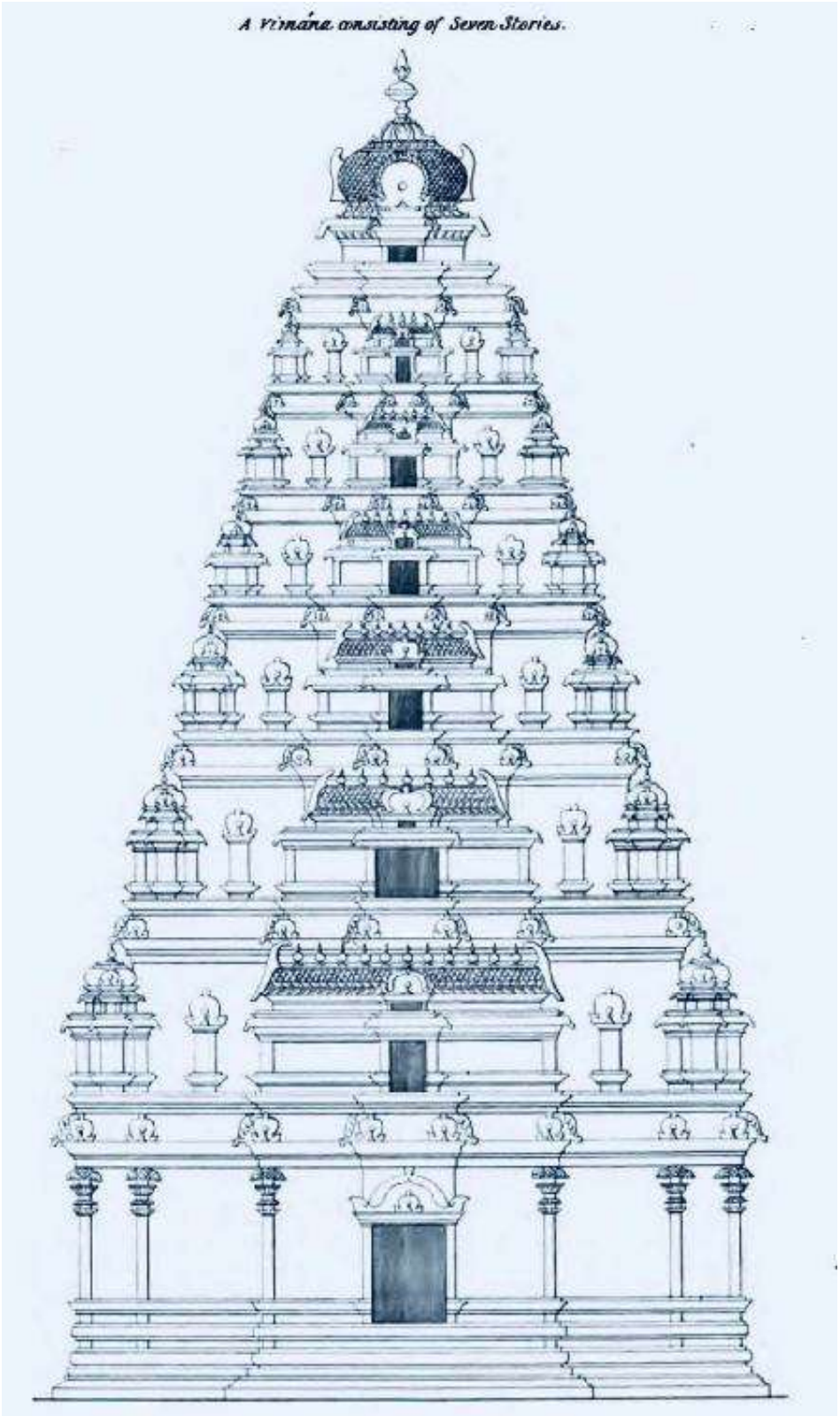
no visible joints is impossible with primitive tools. Did ancient builders use cutting, drilling and polishing tools, just like today? The pillars in the temple confirm that drilling machines were in fact used. There are very tiny holes drilled on these pillars, holes too small even for a needle's thread. How do you explain such tiny holes carved into the pillars or the construction of an entire temple with no visible interlocking joints?

The Vitthala temple in Hampi has many tiny holes drilled in the walls all around the temple. The holes, which are just about a centimeter wide, are not easy to see, unless you examine the walls very closely. How did ancient builders drill these super small holes on granite, which is one of the hardest rocks in the world? Today, we'd need some diamond tipped drill bits to create such minute holes on granite, so, how was it done in antiquity? In all, there are three rows of tiny holes all stacked over each other to form a series of complex holes each 1 millimeter wide. Are these the smallest holes ever drilled in ancient times? 1 millimeter holes drilled on granite, created at least a thousand years ago. How is something like this even possible without the help of advanced technology? The whole city of Hampi is full of evidence about ancient machining technology, so it should be no surprise to also see ridiculous tiny holes drilled into the hardest rock in the world like it was any big deal.

Brihadeeswara temple, built at least a thousand years ago, also has these tiny

holes all around its base. These ancient Indian temples were built to represent the aerodynamically shaped flying vimanas and that’s the reason why most temples look like rockets. When you look at the base of a modern day rocket, you can see they have multiple holes at its bottom. These multiple holes are called exhaust nozzles, and are important for balancing and changing the direction of the rocket. These temple structures are the megalithic models of ancient spacecraft and that’s why the holes were drilled on the miniature stone model to represent the exhaust nozzles of the rocket. Once we realize that this temple represents a rocket, we can start understanding the different carvings around it, like the lions breathing fire right next to these holes. We know that lions don’t breathe fire, but when rockets lift off into space they leave behinds plumes of fiery exhaust.

A Vimána consisting of Seven Stories.

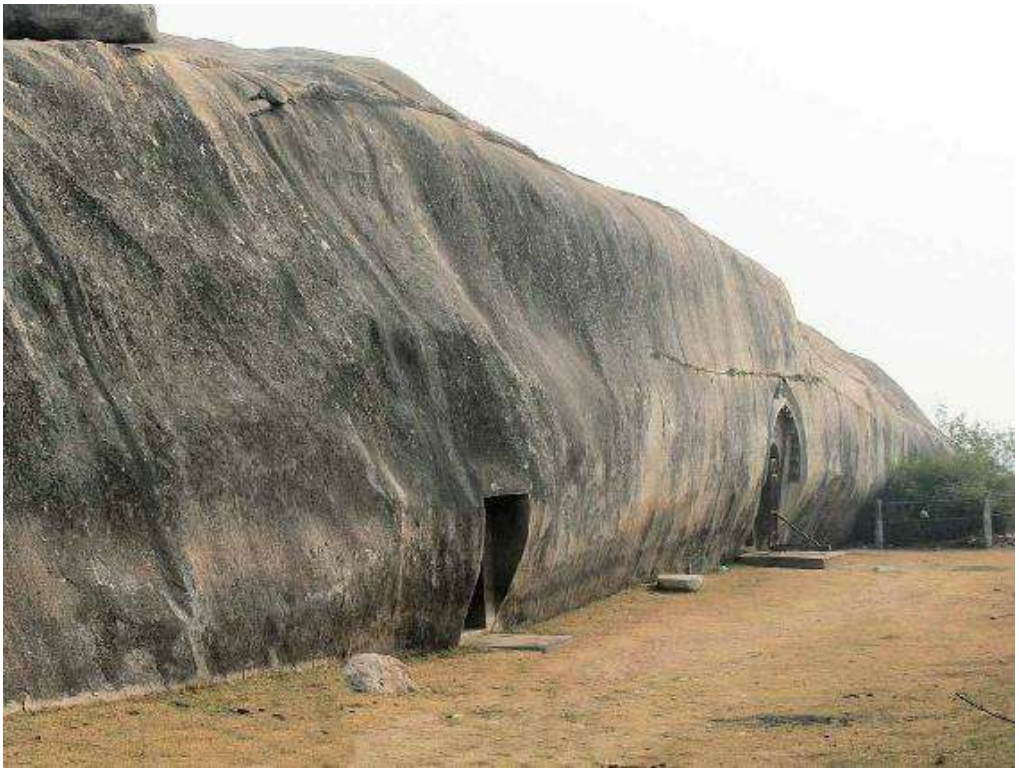


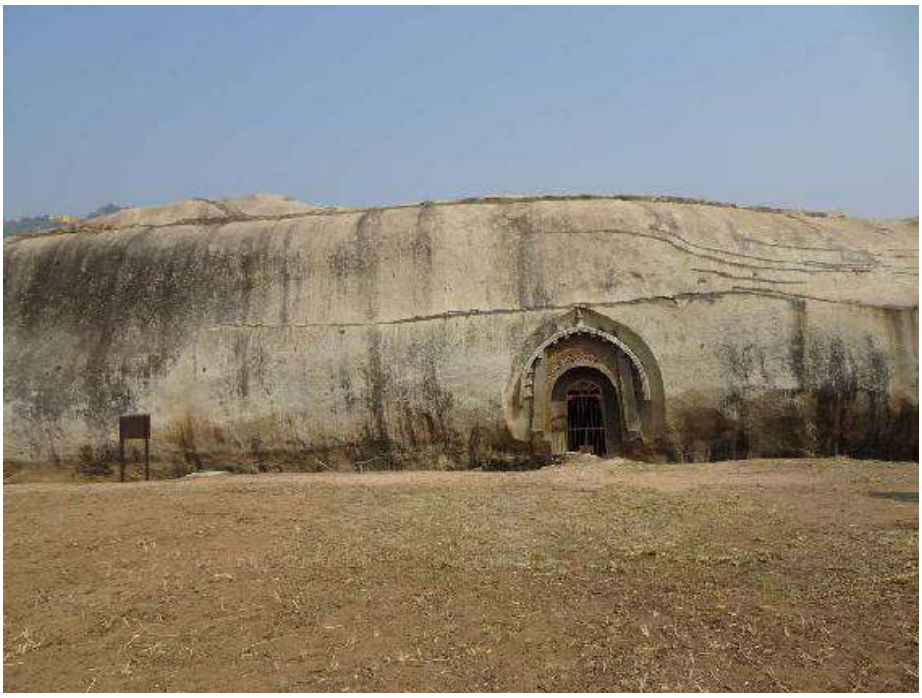
The Bomb Shelters of Barabar and the Melted Rock Mysteries at Ramappa Temple

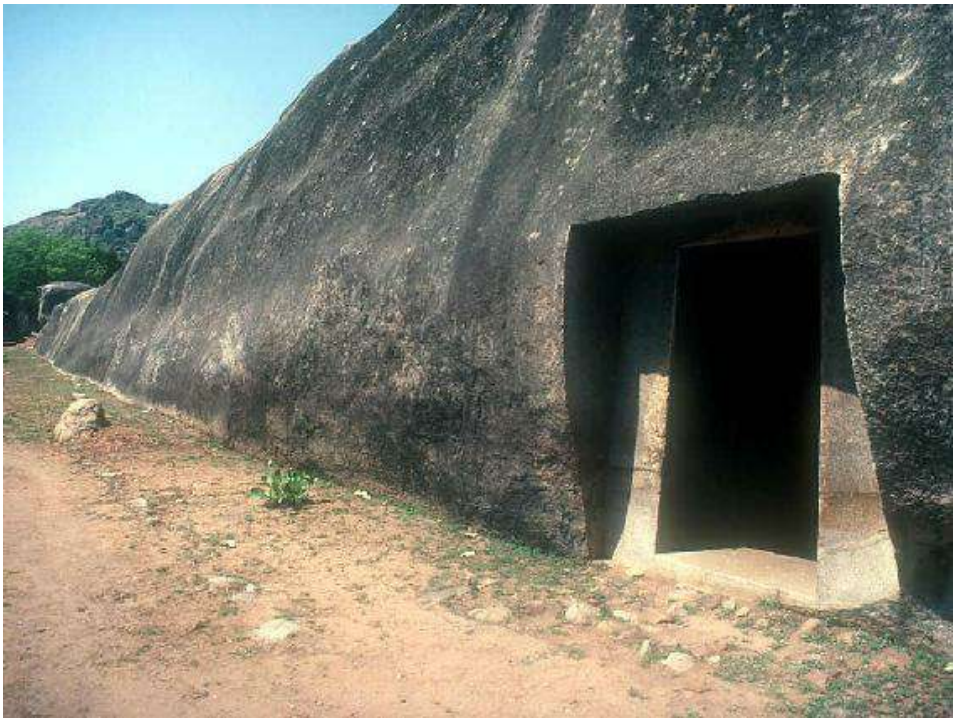
In Barabar and Nagarjuna in the state of Bihar, around twenty miles from the city of Gaya are two artificial caves that shouldn't exist. These are not your ordinary caves but are incredibly cut and polished and seem strong enough to be the oldest bunkers in the world. These caves appear to be stone bomb shelters used in case of an atomic war and are over 2,500 years old! The Barabar caves exhibit flawless arches and smoothly polished stone walls, impressive considering the ancient age of their construction. It's obvious the cave was made with some type of advanced technology as based on our normal understanding of history it would be impossible to believe that such structures could be constructed by primitive men. It seems the caves were initially conceived as shelters in case of an eventual catastrophe, a bunker to hide in while unimaginable terror lurks outside. These ancient bomb shelters were visited by author E.M. Forster on his second visit to India in 1921. He wrote about them in his book "A Passage to India", where the author was amazed at the otherworldly sounds and echoes that can be heard in the caves, also impressed by the impossibly polished walls. He writes:

…But elsewhere, deeper in the granite, are there certain chambers that have no entrances? Chambers never unsealed since the arrival of the gods? Local report declares that these exceed in number those that can be visited, as the

dead exceed the living – four hundred of them, four thousand or million. Nothing is inside them, they were sealed up before the creation of pestilence or treasure; if mankind grew curious and excavated, nothing, nothing would be added to the sum of good or evil. One of them is rumored within the boulder that swings on the summit of the highest of the hills; a bubble-shaped cave that has neither ceiling nor floor, and mirrors its own darkness in every direction infinitely. If the boulder falls and smashes, the cave will smash too – empty as an Easter egg. The boulder because of its hollowness sways in the wind, and even moves when a crow perches upon it; hence its name and the name of its stupendous pedestal: the Kawa Dol. Having seen one such cave, having seen three, four, fourteen, twenty-four, the visitor returns…uncertain whether he has had an interesting experience or a dull experience or any experience at all. He finds it difficult to discuss the caves, or to keep them apart in his mind…







A visit to the Barabar caves will definitely stay with you long after as your brain refuses to believe the obvious impossibility of having to create those caves with chisels and hammers, which is preposterous. But wait, there's more! At the Ramappa temple there is solid evidence that some sort of rock melting technology was used.[19] The temple is located in a remote village and is very tall and made out of floating bricks, yes if you take a brick from the tower and put it in water, it will float, instead of behaving like a regular brick and sinking. How did they create this kind of technology in ancient times and why? These bricks make up the top part of the temple and appear to have been made by heating a mixture of mud and other materials over a 1000 degree Celsius. With today's technology these blocks are called ACC or Autoclaved Aerated Concrete blocks and are made by injecting foam into the concrete which makes the block lightweight and able to float.

This AAC technique was invented in the 1920s however, we can see that in ancient India this technology was in use at least 800 years ago. Modern Engineers recommend the use of lightweight blocks in buildings to make them earthquake proof as structures built with heavy materials become rigid and less flexible when the rumbling occurs. On the other hand, light blocks like these floating Bricks, can make the structure more flexible to the movement of the ground. Buildings floating bricks will swing and sway along with the ground, usually avoiding collapse. This is why floating bricks

were used on the temple's tower, to make it earthquake proof. And apparently it worked because as you go inside the temple you can see the ground floor all twisted and turned up from the effects of a massive earthquake. The sandstone blocks have been twisted out of place and are not at the same levels, the center of the temple has rectangular rocks popped up from the base and protruding on all sides. The sturdy plinth beams have been dislodged and the pillars have sunk about 14 inches inside the ground. These original pillars would have stood at least 14 inches higher. This earthquake occurred in 1843 and destroyed all the houses around the temple, but the temple which was already 600 years old at that time, withstood the earthquake. Did these ancient floating bricks and their earthquake proofing technology save the Ramappa temple from collapse?

The temple also shows various other examples of rock melting and shaping techniques being used. There is a carving of Lord Krishna playing his flute with his feet is touching the leaf of a tree. If you tap on the tree it makes a strange metallic sound. This tree flute is made from one solid piece of rock, yet it makes different sounds when tapped on different parts of the tree. The difference in sound is notable, acting as notes on a musical scale. But if you tap on any other areas of the same rock, there are no sounds. This is not by accident; the ancient builders wanted us to know that this cylinder tree makes musical sounds and is why they carved the symbol of Krishna playing the flute. But how did they carve from a single rock, a cylinder which makes

different notes when tapped in different areas?

Modern stone masons confirm there is no technology today that can carve a single rock which can make different sounds, when tapped in different areas. The only way to create such different sounds is by altering the density of the rock, by melting and molding it into a desired shape. The University of Buffalo demonstrated an advanced form of rock melting in 2016 when they put rocks in a furnace and melted them into liquid with over 2500 degrees of heat, when scientists poured out this molten rock out, they put it into a cast where it filled up taking the shape of the cast. This melting technique is how we make metallic objects like swords. Is it possible ancient builders used the same technology to melt rocks and mold them into desired densities? This would be the only way to make it create different sounds in different places of the rock.

The pillars in Ramappa temple are beautifully designed except the one that stands out as it has been left un-carved. The pillar shows something very strange, a defect in melting and molding technology. The surface has a curvature, with a concave defect on it, making it look like a bent piece of plastic. A common defect caused in the molding process called warping. This pillar clearly shows signs of warping, like an old vinyl record left for too long in a hot warehouse. When we mold objects, the liquid sometimes will cool at different rates in different places, causing the object to become bent

out of shape. And this is what happened here causing a warping defect made while melting and cooling the rock. The ancient builders recognized this was a defective pillar and that’s why they chose not carve anything on it. From all the evidence we’ve seen at the Ramappa temple, from floating bricks to rocks making musical sounds, it’s clear that ancient builders were using some form of rock melting technology in the past.

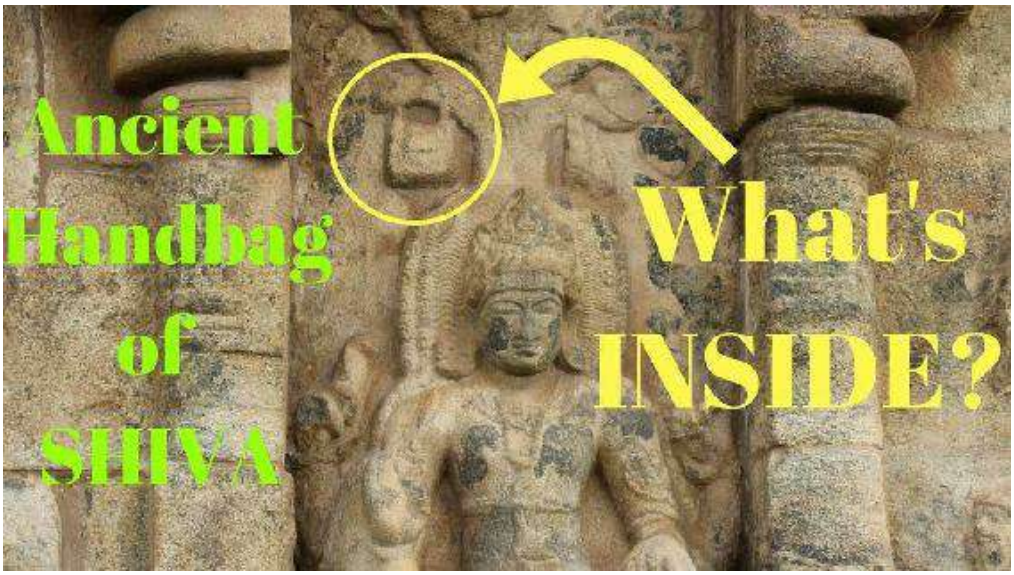
The world's largest monolithic statue can be seen in the village of Shravanabelagola in the south Indian state of Karnataka, a three hour drive from Hampi. This ancient structure is larger than the statue of liberty and was carved from one solid rock over a thousand years ago. It was somehow moved to the top of a hill, which is over 500 hundred feet high and requires a steep climb to get to the summit. The statue stands almost sixty feet tall, nearly 40 feet wide at the base and weighs more than two million pounds. The statue is made of white granite, a material that can’t be found anywhere

on the hill or even in the surrounding areas. So, where did this white granite come from, and how was it transported to the top of this hill? The statue has no human errors at all, and is perfectly symmetrical. Is such symmetry possible without the help of machines?

Clues about this huge statue and how it was carved and transported can be found on 2 small statues placed near his feet. Both of these statues are holding objects that look like modern day drilling and polishing tools. One of the hands is holding what looks to be a diamond drill bit while the other hand holds the tool that shows the long base, just like modern day machines that use drill bits. All modern sculptors use an elongated handle with a drill bit at the top. This is identical to what we see in these thousand year old carvings depicting ancient sculptures and their tools. Another mysterious carving found in the same temple shows a figure holding a machined ball which is levitating in her hand. The ball has a banded ring in its center and is clearly not touching the upper hand or the lower hand but floating in mid-air. Today, we're just learning about magnetic levitation, and how it's used to move and

levitate rocks. Is this carving a clue? Was some advanced form of magnetic levitation used to lift this statue to the top of the hill? How else could such a statue be lifted to the top of the hill?[20]

Besides the images of tool bits and levitating balls what other mysterious images are said to represent types of unknown ancient technologies? Perhaps one of the strangest is the hand bag reliefs found in ancient cultures the world over. Carvings of mysterious Prada handbags are found in many ancient sites around the world, but this is the first time one has ever been spotted in India. In the ancient temple of Gangaikonda Cholapuram, you can see the handbag hanging from a tree branch above Lord Shiva.[21] Why would this handbag, a physical object, be used by Lord Shiva, the God of unlimited power? Was Shiva a fashionista? Or is the bag some sort of portable battery supply? A high powered battery which was used for machining technology?

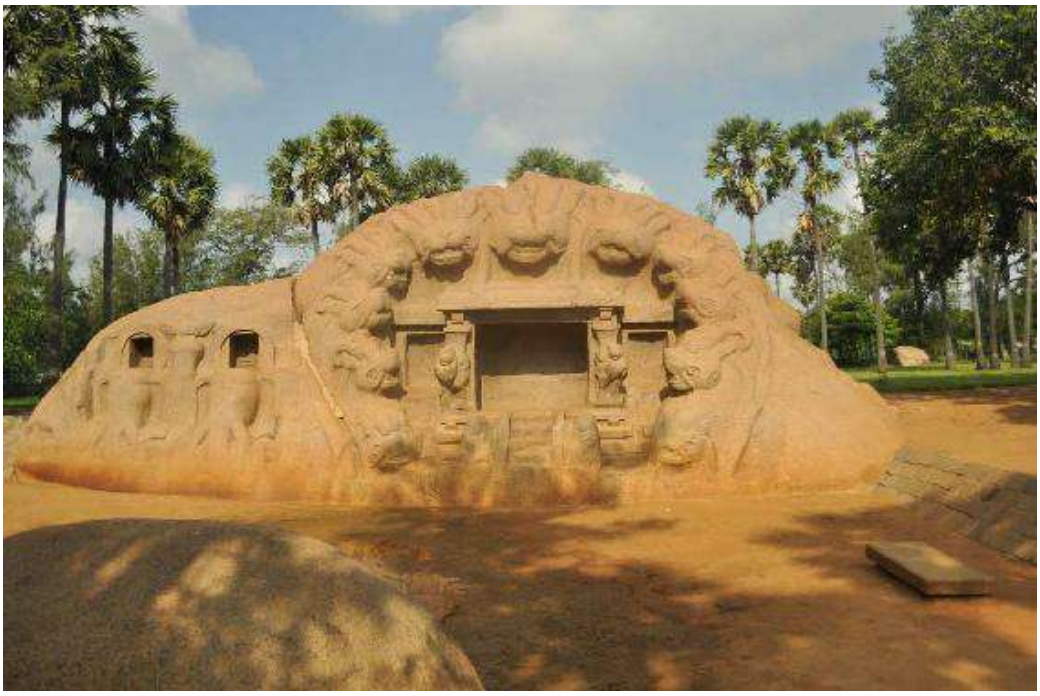

Ancient
Handbag
of
SHIVA
What's
INSIDE?

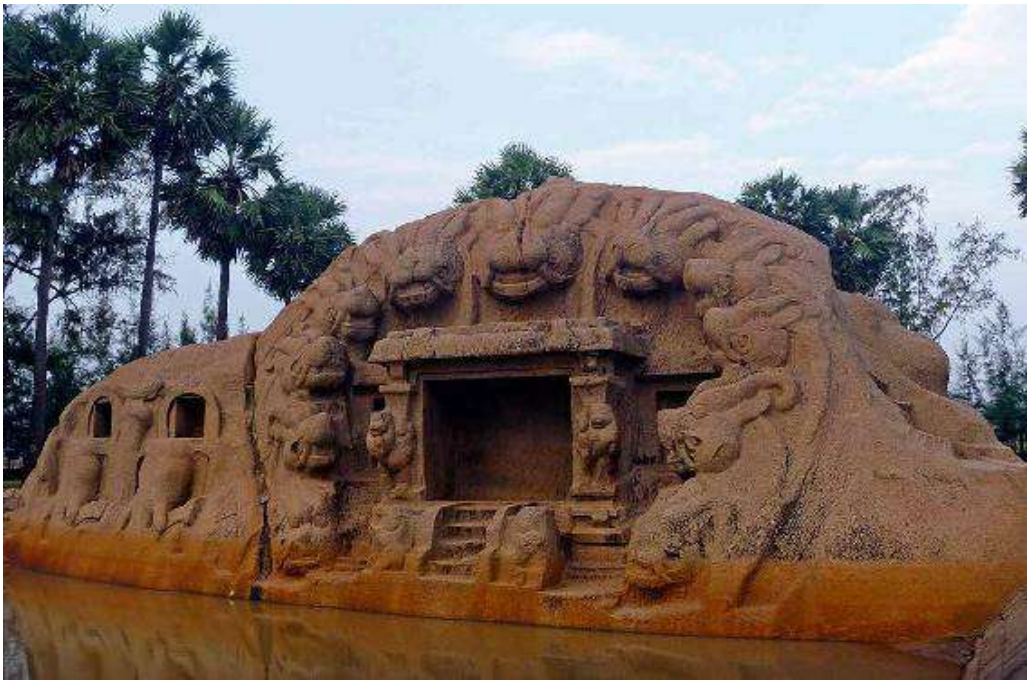
Tiger Cave and Rock Cutting with Lasers

The ancient and enigmatic Tiger caves site is located on the Bay of Bengal coast and is a popular picnic and tourist destination. However, most don't notice all the strange features found at the site, an old stone laboratory with mysterious origins. Despite being named Tiger caves, this not a cave and there are no caves here. Tigers are also mysteriously absent from the carvings, unless you count the weird saber tooth Chinese Dragon hybrid motifs seen carved around the entrance to the cave. These "tigers" can't be seen up close though; only from far away as you approach the structure can they be seen. In normal Hindu temples and monuments carvings will appear to have little details when you are far away but as you approach the monuments the carvings highlight the finer details but the Tiger caves are the complete opposite of this. When looking at the carvings from a distance you cannot tell what they are, you cannot even tell if they're animals. But the farther away you step, the clearer the picture gets.

Mainstream archaeology insists the tiger cave were built about 1300 years ago but local legends maintain they were built over 10,000 years ago with advanced technologies of the Gods. This is a strange structure and many archaeologists agree it's not a temple but nobody knows why and for what purpose the structure was built? The animal the cave is named after has larger

fangs than a normal tiger. It also has horns like a cow. There are carvings of elephants and horses to go along with the mysterious looking tigers that are carved along the outsides of the cave's opening. Inside is a spectacularly machined lingam, resting behind a protective fence inside this chamber. This remarkable Lingam has 16 equal sides with perfectly smooth angles, an impossible feat to achieve with only copper tools. Today it would require machines with advanced computerized technology and diamond blades to make a lingam like this. So, how was it done more than a thousand years ago? Not to mention the site that houses the lingam was once just one large boulder that was carved up and converted into a massive cave-like temple with multiple entrances. On the backside of the cave, you can see the rock has been hiding some very interesting features. The rock has a bunch of strange holes dug all over, deep these holes you can stick your arm through. Geologists don't have an explanation for this and simply claim its natural, meanwhile local legends call the rock "Meluku Paarai" and claim ancient builders had the power to melt rocks like wax. This "power" must have been some kind of a device capable of melting rocks. Is it possible that the Tiger caves were built by rock melting technology and heat devices? Some sort of guided laser heat carver would help explain the statue of the bull, made from solid granite but somehow cut perfectly into two pieces like a warm knife to some butter.[22]





Another strange rock found around the Tiger caves area, is a large standing rock that leans at an angle, tilted about 30 degrees and higher than 35 feet tall. Upon closer inspection, you can see some weird shapes, abstract carvings and perfect cuts on the top of the rock proving that ancient builders

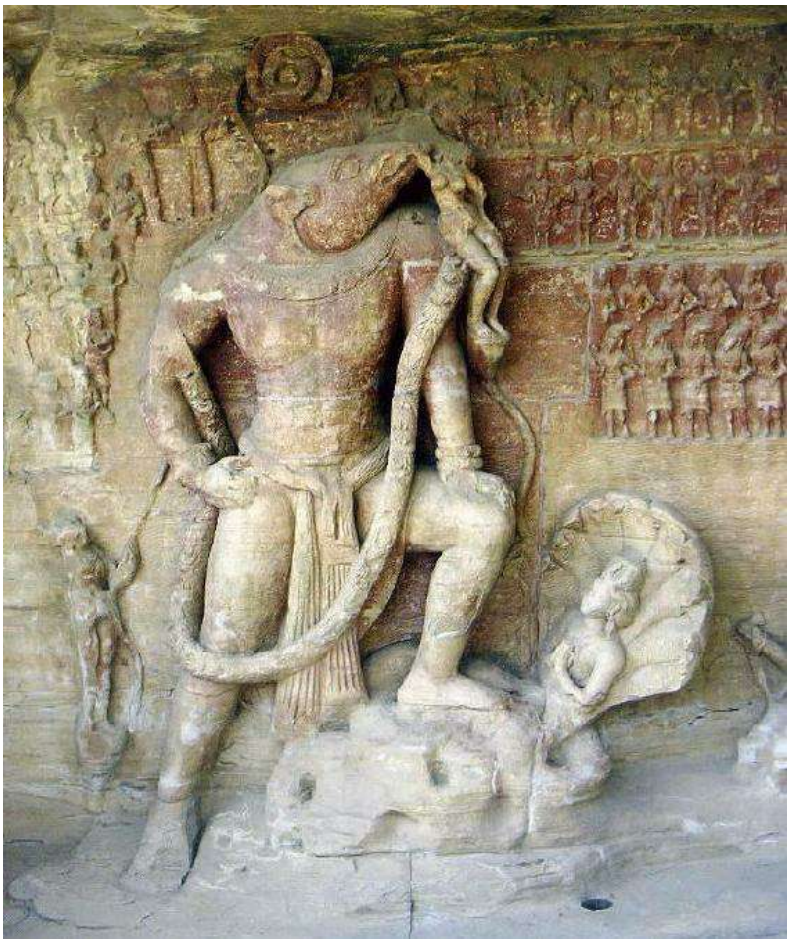
once worked on the rock. But what were they doing? What could be the purpose of these cuts on the top of the rock? From the ground, it is nearly impossible to see these marks, you'd have to climb up more than thirty feet but climbing the rock is impossible as it's perfectly smooth and slippery. Did ancient giants once make these cuts? Near this giant standing rock are several twin rock formations, with 2 rocks next to each other with a gap of less than 1 foot in between them. Once upon a time, both these pieces were part of the same rock and then cut perfectly in half with an advanced technology. The distance between the two rocks is perfectly maintained all the way to the top. But, there are no tool marks on them, and the missing piece of rock is nowhere to be seen. The sliced rocks even wear the blackened remains leftover from an extreme source of heat. This ancient slicing up of a large granite rock was done using ancient technology. Were the Tiger caves an ancient lab where various rock cutting techniques with alien tools were practiced? It wouldn't be out of the question considering ancient India's long and colorful alien history. Could the lingams be some sort of Tesla type earth energy emitter? Perhaps the lingam was an old energy device with a gold coil wrapped around it and was used along with other ancient tools in creating the Tiger caves complex. There's no mistaking that some areas of the rocks are very unique and look like melted butter!

A few miles from the Tiger caves site is another mysterious rock cut temple, revealed after the 2004 tsunami, which battered much of the south Indian coast shifted the sands that had covered the remains for thousands of years. Known today as the Shore temple, this brilliant ancient temple can be seen in Mahabalipuram, and is at least 1300 years old. The temple is a very mysterious place and thousands of devotees come from all over India to visit it as according to legend the temple supposedly emits a powerful and healing energy. The very first rays of sunlight fall on a 16 faceted lingam, perfectly positioned to the east. Most of the temple's structure is made of granite except the lingam and the capstone sitting atop the temple. When seen up close via drone footage, the cap looks like a machined metal piece but is

actually made of black basalt stone. Both the lingam and the capstone are made from black basalt, which is interesting since black basalt is not a locally available stone! To get this particular type of stone would require a transport of a hundred miles. Why did they design the temple this way? It seems like a lot of work going out of your way for a certain type of rock.[23] Are these the rocks needed for healing energies, with black basalt components on the top of the structure and in the bottom of the chamber? Does this setup really emit some kind of energy?

The Shore temple complex sits beachside with two towers, situated in a stepped pyramid style, standing almost 60 feet tall and resting on a 50 feet squared platform, protected by a massive rock dam to prevent flooding. Chosen as a UNESCO World Heritage site, because of its fantastic location and amazing architecture, the temple is one of the few ancient structures in Mahabalipuram. Mainstream historians believe the temple was built around 700 AD, but alternative scholars claim the temple goes back to an earlier time, when a great flood struck the earth and submerged everything in the area. There's a possible clue carved in one of the temple courtyards that might help determine the timeline of the construction. There is a strange animal carved in the temple tank, most people thinks it's a pig or boar but upon closer inspection the carved animal doesn't have a protruding pig-like snout. But if this isn't a pig or boar, then what is it? There aren't any current

animals in India that look like the carving, but surprisingly there was an extinct animal called the Daeodon that looked like a snout less pig. The only problem is that animal supposedly went extinct millions of years ago. So, why is it carved in this temple? Mainstream historians will blame the sculptor and claim he attempted to carve a boar but it accidentally ended up looking like this, or he was making a baby elephant but the trunk broke off. However, when exploring Mahabalipuram, you can see other carvings that look identical to the mysterious carving in the Shore temple. Meaning this wasn't an accident or coincidence, but an actual drawing of an extinct animal. But how is this possible? Was this temple built millions of years ago? Or did the Daeodon live far longer than scientists speculate? Perhaps it was around as much as 10,000 years ago, but still a rare sight and that's why it was carved into stone and preserved. Just like the saber tooth found at Tiger caves and even the stegosaur which can be seen carved in the temples at Angkor Wat in Cambodia.



There’s even a series of underwater temples, submerged in the sea just beyond the confines of the shore temple. Just outside the shore temple, is a rock standing in water, although fenced off, if you’re able to swim out to the rock or fly a drone there you will see that the backside of the submerged rock has a small rectangular chamber carved inside it. Clearly the work of ancient machining, the perfectly cut chamber also has several deities carved around it. All this was done at least 1300 years ago, according to mainstream historians. But there are other rocks peeping out in the middle of the water, along with submerged monument lying completely under water. Proving

there are more ancient structures submerged in the waters beyond the shore temple, waiting to be discovered. Government archeologists explored underwater in 2002 and confirmed there are quite a few broken pillars, damaged walls and other temple structures at the bottom of the sea. But much like the underwater investigations at Dwarka the research suddenly stopped and has never been continued.

Marco Polo, the famed Venetian seafaring traveler visited Mahabalipuram 700 years ago and wrote about the seven large temples on the shore, calling them “The 7 Pagodas”. The temples were so large and grand that they were visible from afar. However, the last 700 years, has seen many tsunamis and a constantly shifting coastline that’s left only one of the seven pagodas still standing. This last pagoda will have to wait until the sea recedes in Mahabalipuram, before it can join the other six temples that sleep submerged in the waters below. What mysteries do those temple hold, more evidence that points to an advanced era of ancient aliens with advanced machines and weapons? And are there other temples and whole civilizations buried off the coast? Civilizations like the lost empire of Atlantis, a story whose roots may trace back to ancient India.

Atlantis and the Lost City of Dwarka

The lost city of Dwarka (Gateway to Heaven) is mentioned in many Sanskrit epics as Krishna's heavenly circular city that was the most advanced kingdom of its time. Sri Krishna's capital in the ocean was more opulent than Lord Indra's capital city in heaven, full of mechanical wonders and bedazzled jeweled streets. According to the ancient Mahabharata, Dwarka was founded by Krishna, the blue-skinned Hindu god of compassion, love and outrageous architecture. Dwarka was described as having an elaborate system of boulevards, market places, homes and temples with nearly a million royal palaces decorated with crystals, silver and emeralds. This spectacular city was attacked by the wicked King Salva's plasma beam energy weapons that blasted out from his flying vimana. An attack that left most of Dwarka in ruins, the legendary city sank shortly after where it lay buried as mythology in the Gulf of Cambay.

The first archaeological excavations at Dwarka were done by Gujarat's Department of Archaeology in 1963 under the direction of H.D. Sankalia, revealing many ancient artifacts. The Archaeological Survey of India (ASI) conducted more excavations in 1979 under the supervision of India's most respected archaeologists Dr. S. R. Rao, these excavations continued for twenty years. The underwater excavations revealed structures with ridged features such as bastions, walls, pillars and triangular stone anchors. Seals and inscriptions dated to 1500 BC, stone sculptures, terracotta beads, bronze, copper and iron objects that proved the existence of a submerged city. In 2001, students at the National Institute of Oceanography were commissioned by the Indian Government to do a survey on pollution in Gulf of Khambat. During the survey, they found buildings made of stone, carved blocks, copper coins and other ancient artifacts which when tested for carbon dating by Oxford University were revealed to be 9000 years old! Making Dwarka one

of the oldest civilizations ever and sticking a stake in the eye of traditional history. Explorations conducted in the Gulf of Cambay have since revealed more sandstone walls, artifacts dating back to 7500 BC, grids of streets and evidence of a sea port more than seventy feet underwater! Mainstream history maintains that the ancient Indian culture isn't older than five thousand years yet the ruins below the Gulf of Cambay are at least nine thousand years old, proving that the ancient Indian civilization is much older than originally believed, and that the mythological tales told in the Sanskrit texts are to be taken as historical accounts.[24]

The Harivamsha describes the submerging of Dwarka saying Krishna instructed his cousin Arjuna to evacuate the residents of the city as the sea was going to rise and submerge it: *The sea, which had been beating against the shores, suddenly broke the boundary that was imposed on it by nature. The sea rushed into the city. It coursed through the streets of the beautiful*

city. The sea covered up everything in the city. Arjuna saw the beautiful buildings becoming submerged one by one. He took a last look at the mansion of Krishna. In a matter of a few moments it was all over. The sea had now become as placid as a lake. There was no trace of the beautiful city, which had been the favourite haunt of all the Pandavas. Dwarka was just a name; just a memory.

When Plato wrote about a utopian island kingdom that sank into the ocean it was no allegorical tale, but a retelling of a far older story. Of course, Plato had no idea his, “lost continent of Atlantis” story would become part of future pop culture inspiring over a thousand movies and books to be made about “Atlantis”. The idea that Atlantis might have been a real place that collapsed at the height of its power and influence captures the modern imagination — especially when considering that America is very well on its way to the same fate. Plato first mentioned ‘Atlantis’ in his dialogues Timaeus and Critias written in 360 BC, but for unknown reasons, never completed Critias, leaving us only a brief description of the fabled lost city. According to Plato, Atlantis, was a naval power that conquered the world 9,000 years before the time of Solon, or approximately 9,500 B.C. After a failed attempt to invade Athens, Atlantis sank into the ocean “in a single day and night of misfortune”. According to Plato, the origin of the Atlantis story was Egyptian as it was brought to Athens from Alexandria by the scholar

Solon. Plato reworked the story for a then modern setting, but what he was actually doing was reworking an earlier version of the destruction of Lankapura story as recorded in the Ramayana. This story was passed down and around through the ancient Indus Valley where it made its way to Sumerian culture and eventually ancient Egypt. The natural route knowledge seemed to take as most if not all of ancient history can be traced back to the vedic texts. The Atlantis tale originated in the Indus Valley, inspired no doubt by the submergence of Dwarka and then moved westward via Sumer. When comparing the original texts in Greek and Sanskrit, the amazing similarities can't be ignored, especially the concentric motes and gates, and the gaudy opulence of the city. But Plato's retelling can't compare to the original's tale of destruction, a legend laced with futuristic weapons and flying machines.

Krishna, was not of this Earth and was implanted by a beam of light from the sky into the womb of his mother, much like Jesus and various other deities of the past associated with virgin births. He grew to be a great king and established Dwarka as the ultimate paradise on earth, but when you're on top for so long, after a while, there's only one place to go. The jealous king Salva finally had enough of Krishna's elitist behavior after Krishna beheaded his friend Sisupala. It turned out the Krishna had kidnapped Sisupala's girlfriend in an effort to rescue her. Sisupala, after all, was a three-eyed and four-armed monster. Salva waited until both Krishna and his older brother Balarama

were in Indraprastha attending Yudhishtira's coronation before deciding to strike. Salva had been given a spaceship called the Saubha which was as big as a palace and had miraculous powers like becoming invisible and appearing at different places at the same time. With the Saubha, Salva flew towards Dwarka and destroyed the outer woodlands and gardens and the bastions of the city, clearing a path for his marching army. Bright strikes of plasma and cannons that created cyclonic storms were just a few of the futuristic weapons used by the Saubha to destroy Dwarka. Krishna's sons and grandsons put up a brave fight but were no match for Salva's space based weaponry.

When news of the attack on Dwarka reached Krishna, he hurried home just in time to save the city from total ruin. Krishna's vimana battled Salva's Saubha as the par had an epic aerial battle in the skies above Dwarka. This dogfight

saw a host of extreme high flying maneuvers as the spaceships fired laser missiles at each other in zigzagging intense motion. Krishna's arrows (missiles) once fired, roared like thunder and resembled the flashing rays of the sun. Eventually one of these missiles struck Salva's spaceship with enough force it shattered into a thousand pieces. The Saubha vimana plummeted into the water, while Salva parachuted to the ground below where he was beheaded by Lord Krishna in hand to hand combat. Dwarka wouldn't survive much longer, succumbing to a possible tsunami shortly after the death of Krishna from a hunting accident. Arjuna was the last to leave Dwarka after warning the residents of its eventual submergence. Arjuna described the event in the Mahabharata: *The sea, which had been beating against the shores, suddenly broke the boundary that was imposed on it by nature. The sea rushed into the city. It coursed through the streets of the beautiful city. The sea covered up everything in the city. I saw the beautiful buildings becoming submerged one by one. In a matter of a few moments it was all over. The sea had now become as placid as a lake. There was no trace of the city. Dwaraka was just a name; just a memory.*

The incident is described in the Vishnu Purana in much the same manner:

On the same day that Krishna departed from the earth the powerful dark-bodied Kali Age descended. The oceans rose and submerged the whole of Dwaraka.

If Dwarka as the one described in the Mahabharata and the battle between Krishna and Salva were historic facts, then what are we to make of the futuristic, high-tech weapons the battle was won with? An important find made by divers exploring off Bet Dwarka, an island in the general vicinity of the ancient lost kingdom, was a conch seal that established the submerged township's connection with the Dwarka of the Mahabharata. The seal corroborates a reference that every citizen of Dwarka was required to carry a seal for identification purposes because Krishna had declared only those with proper papers could enter the heavenly city. Fragments of these seals have been found onshore and submerged in the sand on the seabed. Marine archaeology has proved that the existence of Krishna’s Dwarka and its submergence in the second millennium BC as spoke of in the Sanskrit texts Mahabharat, Harivamsa, Matsya and Vayu Purans is a fact and not fiction. The implications of accepting this monumental discovery puts mainstream history and more importantly Abrahamic history into tailspins of contradictions and false timelines.

Mainstream institutions and religious powerhouses work together to make sure their timeline of history is the official narrative and seek to destroy any outside influence that challenges their monopoly over people’s minds and wallets. This is why you’ll never really hear about the lost city of Dwarka in the western world, or how Dwarka was the inspiration for the legendary tales

of Atlantis. Most of India's fabulous ancient history was made to be looked upon as mythological not historical by the invading British colonists in the 18th century. Eventually the population was schooled into believing their history was mere myth and fantasy, but Vyasa, the author of the Mahabharata was a contemporary of Krishna and was describing events which he had observed and participated in himself. But accepting that a civilization flourished thousands of years before anyone else was even came close and the fact there was flying machines and rock melting weaponry involved, it's no wonder the mainstream has chosen to avoid talking about Dwarka. It seems they are done with the topic for good as the government has refused any further excavations of the submerged site. They've managed to keep everyone searching for Dwarka away for the past two decades, not even the famed Dr. Rao has been allowed to return to finish excavating the site he first dove on almost half a century ago. Dwarka was a real city and the evidence of it proposes a danger to the established narrative, a danger that has made the Indian government submit to the status quo as not to hurt anybody's feelings. And for not wanting to upset the applecart, the government ignores their amazing history, leaving Dwarka to rest forgotten on the bottom of the Arabian Sea. Scared to admit that the ancient vedic texts are the true records of the alien history of earth, records collected and kept in India since the beginnings of time.

Ancient Astronauts and Modern UFO Sightings

UFO sightings are a worldwide phenomenon and interest in them remains at an all-time high with over 60% of young Americans believing in intelligent extraterrestrial life. In India alone, the number of UFO sightings has tripled in the past three decades, giving rise to fresh debates about the truth of their existence. The quest to find intelligent life out in space is something that has captivated scientists and astronomers since we first looked up to the heavens, but today, there are many who believe that aliens have already visited us. If you thought this sensation was limited to America, with its population raised on sci-fi films and a general distrust of the government, think again – India has its fair share of UFO's and a history rooted in alien culture. On March 15, 1951, India reported its first authentic UFO sighting as over twenty members of a flying club witnessed a cigar-shaped flying object hovering in the sky over New Delhi. The object was apparently a hundred feet long, and vanished into thin air shortly after being seen:

Agra, Uttar Pradesh

In April 2013, a video surfaced online showing an unidentified flying object hovering in the vicinity of the magnificent Taj Mahal, in Agra, Uttar Pradesh. If the sight of this white marbled wonder of the world wasn't magical enough, the UFO certainly added to the mystery. While experts have written

it off as a hoax, some still claim that the sighting was genuine.

Kannur, Kerala

In 2013, Major Sebastian Zachariah was vacationing with his wife, Divya Sebastian, in Kannur, Kerala, when the couple made an unusual discovery. They claimed to have captured an image of a UFO, whilst experimenting with the Major's new HTC phone. The object was not visible to the naked eye, but showed up in the captures. Once again, the evidence was inconclusive, with astrophysicists refuting the claims and the couple insisting that the images were not a prank.

Ladakh, Kashmir

To UFO enthusiasts who believe that India has been visited by extraterrestrials, a report of unidentified flying objects by Indian Army soldiers could be construed as the most conclusive evidence to date. On 4th August, 2013, a border patrol force observed and reported over a 100

instances of UFO movements around the Lagan Kher Area, in Demchock, Ladakh. Many of these instances occurred over the preceding seven months.

Chikhaldhara, Maharashtra

2013 seems to have been a year of high activity for UFOs in India, with yet another sighting reported at the time. Pratyush Kumar, a Delhite, was vacationing with his family in Chikhaldhara, in Maharashtra, where he claims to have spotted the flying object. According to him, the object had a conical shape and radiated light. His family supported his claims and they insist that the object moved away very rapidly.

Rishikesh, Uttrakhand

A vision of god or the achievement of inner peace may not be considered very untoward in Rishikesh city, but the sight of an unidentified flying object is certainly out of the ordinary. According to an eye witness, Rabda Banda a cylindrical or cigar-shaped UFO was seen in the sky, while a fierce thunderstorm suddenly raged all around. According to Scott C Waring, a UFO enthusiast and blogger, the object was very similar to one sighted over Nortre Dame, in 2011.

Gorakhpur, Uttar Pradesh

A local resident from Gorakhpur, Uttar Pradesh, claimed that he had managed to photograph a large-sized UFO, shaped like a flying saucer.

According to the photographer, Rinku, he originally intended to take a picture of a truck that had collided with the pole, but noticed the large aircraft when he looked more closely. Rumors surfaced about panicking residents in the area, but strangely there were no other reports of the UFO, despite its colossal size.

Jayanagar, Bengaluru

In the summer of 2008, Bengaluru resident Afzal Khan, who lived in Jayanagar, noticed something unusual in the night skies. With the bright city lights the object was hard to discern, but he insists that he saw a group of lights in the sky, moving, in what he described as, a triangular formation. The speed at which the object moved was apparently too slow for it to have been

an airplane. Fortunately, he managed to capture some images that even appeared in a few news publications.

Kolkata, West Bengal

In October 2008, inhabitants of Eastern Kolkata caught a glimpse of what may have been a UFO, near the E.M. Bypass. Hundreds of motorists and residents gathered in the area trying to capture an image and get a glimpse of the mysterious object that seemed to change shapes, while radiating a bright light, almost like a halo. Video footage was also captured on a handy-cam and was telecast on news channels. Because of the large number of witnesses this can be regarded as a genuine sighting, but according to the country's leading astrophysicists it has a simple explanation. Although they found the phenomenon to be strange and interesting, they believe it can be attributed to the positioning of Venus in the night sky at the time.

Aurangabad, Maharashtra

The caves of Ellora are fascinating and mysterious to most visitors, but two tourists who were visiting the area claim to have made a discovery that was, quite literally, out of this world. According to Satyam Tallapalli K and Vijay Gujarathi A, they observed a huge UFO in the skies above Ellora. The flying object apparently vanished within seconds, but not fast enough to escape being photographed by them.

Ratnagiri, Mahrashtra

In October, 2015, one of the most interesting reports of a UFO was made from the Ratnagiri district of Maharashtra. What is notable about this particular case is that there were around 800 witnesses from 3 villages near the TRP petrol pump. According to eyewitness Mr Ijapada Chatterjee, the manager of a local mica mine, the object had a diameter of around 12 feet and had a grayish color. It descended to what may have been around 500 feet before making a rapid ascent and disappearing.

Overall, UFO sightings have been reported at Kolkata, Bangalore, Aurangabad and other parts of India. However, they are more common in Kongka Pass in Ladakh as well as in Rajasthan and West Bengal. Indian villagers claim they were attacked by flying spheres that shot fireballs of red and blue lights at them. At least seven people have died from the unexplained injuries related to these UFOs seen in the state of Uttar Pradesh. Many others have suffered scratches and surface wounds which they say happened while they slept. “I can't sleep because of pain,” said Kalawati, a local villager who claims she was also attacked by these UFOs. “It was like a big soccer ball with sparkling lights.” Raghuraj Pal, whose neighbor Ramji Pal died in Shanwa, said, “A mysterious flying object attacked him in the night. His stomach was ripped open. He died two days later.”

In 2015, a group of young boys living in a student hostel in Imphal saw and took several photographs of a strange circular object hovering over the

neighborhood, but thankfully this UFO didn’t shot fireballs of fury at them.

The Hoysaleswara Temple, a temple that already shows examples of ancient machining also shows ancient astronauts wearing modern day spacesuits in a very strange carving. They are wearing helmets and each astronaut is wearing cuffed protective gloves. Some of them have wires going from the side of the helmet to a spherical device attached to the back of the helmet. When comparing this carving with modern day astronauts, the similarities are uncanny. Yet, these carvings were created thousands of years ago. In the ancient Indian texts, there are two groups of deities at war with each other: Devas and Asuras. The Devas, unable to defeat the Asuras, travel to a planet called Vishnulokha, where they beg Lord Vishnu for help. This carving of space explorers is depicting the Devas with helmets, wires and gloves, just like modern day astronauts. What’s even more interesting, the Devas are carved without astronaut suits when they are on earth. But are depicted decked out in helmets, wires and gloves only when traveling to the planet Vishnulokha. If space travel was not possible in ancient times, how can we explain sculptors carving the Devas with remarkable similarity to modern day astronauts?

ANCIENT
ASTRONAUTS?

India’s Moon Missions and the Hidden Vimana

India’s recent space travel missions have revealed the country’s current space technology is directly influenced by the ancient technologies of its past. The Indian Space Research Organization known as ISRO showed off its Mars Orbiter Assembly where a lingam looking device acts as a base to the entire orbiter. This base is the Payload structure, a very important part of the orbiter but why is it designed like a lingam? Compare the orbiter lingam with the other lingams we have seen earlier. In Indian temples, the lingam is the main structure worshipped the most. It is considered a representation of Shiva, but nobody can remember why this shape has been worshipped for thousands of years in India. Since Siva was an alien god, was the lingam the Payload structure of the orbiter that he arrived in? ISRO is planning to put a man on Mars in 2025, just 6 years from now, an Indian astronaut will be inside a structure like a lingam, flying to Mars. And if successfully landing, that same astronaut will come out of a lingam on the surface of Mars. Carvings in ancient Hindu temples already portray astronauts emerging out of lingams, especially Lord Shiva who can be seen repeatedly wearing an elongated helmet with several wires wrapped around his body. Ancient texts confirm that Shiva came to earth from a planet called Shivalokha, and emerged out of a Lingam, a space pod design very similar to the lingams seen in Indian

temples. India is recreating ancient technology based on ancient Indian texts and has thousands of these texts locked away, some never before seen by the public. Here's an interesting passage from the "Samarangana Sutradhara", written more than 1,000 years ago:

Inside the circular air frame, place the mercury-engine with its solar mercury boiler at the aircraft center. By means of the power latent in the heated mercury which sets the driving whirlwind in motion, a man sitting inside may travel a great distance in the most marvelous manner.

The text is talking about a mercury vortex engine, like the ones NASA and ISRO are currently developing. Some UFO sightings might actually be secret military tests with experimental aircraft being powered by mercury vortex engines. There's also the possibility that since America was the first to reach the moon and they found that aliens were already there. Also America might have been sneaking around the moon in secret for the past fifty years so there's another reason they would want to keep everyone away from the moon. Israel, China and India have also suffered major setbacks when trying to get to the moon with their satellites and orbiters.

ISRO was determined to reveal the secret existence of aliens on the moon and to see if there was an actual "moon landing" but it's first orbiter the Chandrayaan 1 had its mission delayed by the CIA. A few years later in 2019, the Chandrayaan 2 was scheduled to launch but was called off due to

technical difficulties. It seems that someone doesn't India poking their heads around certain areas of the moon. Keep in mind that there are many mysteries of the moon, one of them being that the moon itself is hollow. There's also the initial moon landing in1969 where both Neil Armstrong and Buzz Aldrin saw UFOs. During the live feed, when Armstrong refers to a "light" in or above a crater during the live televised transmission, he is requested by mission control for further information. The live audio was cut and nothing more was heard, NASA then erased 40 rolls of film, destroying most of the tapes related to the Apollo missions, making sure evidence of aliens on the moon remain forever secret. Alien moon structures were supposedly found by Apollo 15 in1971, during NASA's fourth successful mission to the moon. Astronauts David Scott, James Irwin, and Alfred Worden were selected for this mission. Scott and Irwin landed on the Moon through the Falcon landing module while Worden stayed in orbit aboard the Endeavor spacecraft. During their work on the Moon, Scott and Irwin encountered alien tire tracks as they were going through the Appenine Mountains in the Moon's Hadley-Appenine region.

"Tracks here as we go down slope," Irwin told Mission Control. They were ordered to follow the strange tracks, which according to the astronauts stretched into the mountains. Irwin noted that the tracks appeared organized and had the same thickness from end to end, looking like tank tracks from the

Great War. Other mysterious moon structures can be seen by pouring over the countless videos of “alien moon structures” on Youtube.

But despite the recent failing of India’s modern space missions, what about the ancient missions and examples of vimanas and advanced machinery as we’ve been discussing? In 2015, an ancient vimana was discovered in a secret underground chamber at the Srirangam Temple in India. The temple of Srirangam is at least 2,000 years old and contains many ancient secrets one of them being this chamber, which was closed and sealed off by the authorities less than a week after first being opened. The authorities completely closed and sealed the entrance with granite blocks and metal doors. There is no way to enter or examine it now. But what was inside the underground vault that was so dangerous, that the entire structure had to be sealed off? Was it an ancient vimana?!! Locals claim that government authorities decided to break into the chamber where they discovered an underground vault that led to another chamber directly underneath it. This 2nd underground chamber hid something incredible, but sadly there is no footage of what was hidden there and the authorities completely sealed everything up within a week after entering that chamber. What did the underground vault contain and why were the contents not shown to the public?

Local construction workers, ignoring their non-disclosure agreements claim that a 10 foot tall ancient metallic vimana, which rattled and hummed when

moved, was discovered in one of the underground chambers. The government authorities kidnapped this vimana, along with jewels and treasures out of the temple in secret, where they have never been seen or heard from again. But images of these vimanas remain carved in their temples, reminders of ancient spaceships that once hovered above the Indian skies. Each Vimana is different from the other, with a specific cymatic design at its center demoting the circular hole at the bottom of each spacecraft that provides thrust. Each cymatic pattern indicates a specific frequency related to propulsion, as certain patterns are assigned to activate specific types of Vimanas like the sounds of shifting gears. By decoding these cymatic patterns, we might finally understand the secrets of these ancient flying machines.

Imagine if we had that large metallic vimana stolen from Srirangam, we could back engineer the secrets of the space flight that has since eluded us. We can see a strange pattern emerging among the ancient sites in India, from ancient bomb shelters of Barabar to the lost city of Dwaraka, and now the vimana of Srirangam temple – someone accidentally finds evidence of a lost civilization but instead of showing the contents to the public, authorities completely cover it up: Afraid that the mysteries of ancient India will require a reshaping of world history and a reckoning that advanced aliens visited us and handed down their technology in the past.

Appendix

The Transmigration of the Seven Brahmans

A Translation from the Harivansa of Langlois

by Henry David Thoreau

THE divine eye, which Santacoumara had given me, made me perceive the seven Brahmans, of whom he had spoken, unfaithful to their sacred rules, but yet attached to the worship of the Pitris. They bore names answering to their works: they were called Vagdouchta, Crodhana, Hinsa, Pisouna, Cavi, Swasrima and Pitrivarttin: they were sons of Cosica, and disciples of Gargya. Their father dying, they commenced the prescribed ceremonies under the direction of their master. By his order they guarded his foster cow, named Capila, who was accompanied by her calf already as large as herself. On the way, the sight of this magnificent cow, who supplied all the wants of Gargya, tempted them: hunger impelled them, their reason was blinded; they conceived the cruel and mad project of slaying her. Cavi and Swasrima endeavored to prevent them from it. What could they against the others? But Pitrivarttin, that one among them who was always occupied with the sraddha, having his mind then on the duty the thought of which possessed him, said to his wondering brothers with anger: "Since we have a sacrifice to make to the Pitris, let this cow be sacrificed by us with devotion, and her death will profit

us. Let us honor the Pitris and no reproach can be made to us." "Well," said they all, and the cow was sacrificed in honor of the Pitris. They told their master afterwards: "Your cow has been slain by a tiger, but here is her calf." The Brahman, without suspecting evil, took the calf which they delivered to him.

But they failed in the respect which they owed to their master; and when Time came to take them all together from this world, for having been cruel and wicked, for having rendered themselves guilty of impiety toward their preceptor, they all seven reappeared in life in the family of a hunter, of the country of Dasarna. However, as in sacrificing the cow of their master, they had rendered homage to the Pitris, these brothers, filled with force and intelligence, preserved in this existence the remembrance of the past: they showed themselves attached to their duties, performing their functions with zeal, and abstaining from every act of cupidity and injustice: now holding in their breath as long a time as endured the recitation of a mantra, now plunging themselves into profound meditations on their destiny. These were the names of these pious hunters: Nirvera, Nirvriti, Kchanta, Nirmanyou, Criti, Veghasa, and Matrivarttin. Thus these same men who had formerly loved evil and injustice, were now so changed that they honored their mother bent under the weight of age and rejoiced the heart of their father. When death had taken away their parents, then leaving their bow, they fixed

themselves in the forest, where soon after, they themselves also surrendered their souls.

As a recompense for their good conduct they retained still in their following life the remembrance of the past: they were born upon the agreeable mountain Calandyara, under the form of stags with high arching horns, by turns experiencing and inspiring fear. Their names were then Ounmoukha, Nityavitrasta, Stabdacarna, Vilotchana, Pandita, Ghasmara and Nadin. Thus going over in memory their ancient actions, they wandered in the woods, detached from every sentiment, from every affection, submitting with resignation to the duties which they had to fulfill, and in their solitude delivering themselves to the exercises of the Yoga. Extenuated by fasting and penitence, they died in the course of pious practices, by which the earth was worn bare and one sees yet, O son of Bharata, upon the mountain Calandyara the mark of their feet Their piety caused that they passed into a class of beings more elevated; transported into the beautiful country of Sarodwipa, they had the form of those geese which inhabit the abode of the lakes: entirely isolated from all society, true Mounis occupied only with divine things, they were named then Nihspriha, Nirmama, Kchanta, Nirdwandwa, Nichparigraha, Nirvriti, and Nirbhrita. In the midst of their austerities and their fastings they died, and returned to life under the form of swans, frequenting the waves of Manasa. The names of these seven brothers were

Padmagarbha, Ravindakcha, Kchiragarbha, Soulotchana, Ourouvindou, Souvindou and Himagarbha. In the remembrance of their past life, they pursued their holy exercises; the fault committed toward their master, when they were Brahmans, had caused them to retrograde in the scale of beings; but the worship which they had then, in the midst even of their slaying, rendered to the Pitris, had procured for them the faculty of adding to their knowledge at each new birth. Finally they returned to the world under the appearance of wild ducks, with the names of Soumanas, Swani, Souvak, Souddha, Tchitradarsana, Sounetra and Soutantra. By the effect of the acts of penitence which they had performed in their various states, their exercises of devotion and their good works, the divine science which they had formerly learned in the lessons of their different masters, formed a treasure which went on always accumulating by their transmigrations.

In their new condition of inhabitants of the air, they continued their holy practices; in their language they spoke only of sacred things, and the Yoga was the only object of their meditations. Such was their existence, when Vibhradja, descendant of Pourou and prince of the family of the Nipas, brilliant with beauty, illustrious in power, stately, and surrounded by all his house, entered into the forest where these birds lived. Soutantra saw him, and suddenly dazzled by so much riches, formed this desire: "Might I become like this king, if I have acquired any merit by my austerities and my penitence! I

am unhappy to have fasted and mortified myself without any fruit."

Then two of the wild ducks his companions said to him: "We wish to follow you, and share the destiny of our friend." "So be it," replied Soutantra, till then only animated by religious thoughts, and they associated themselves all three in this resolution. Souvak said to him: "Since consulting only your passion, you reject our pious exercises, in order to form earthly desires, hear my words. Be cursed by us: you shall be king at Campilya, and these two friends shall follow you there." Thus the four birds, faithful to their vocation, addressed imprecations and reproaches to their old companions, whom the desire of a throne had turned aside from the good way. Cursed, fallen from their devotion, all lost, these three unhappy ones asked pardon from their comrades. Their despair was touching, and Soumanas spoke to them in the name of the others: "Our curse shall have its effect. You shall become men, but you shall return one day to the holy practices of devotion. Soutantra shall know the languages of all animals. It is to him we owe the favors with which the Pitris have loaded us. When we slew the cow of our master, it was he who counselled us to offer her as a sacrifice to the manes: it is therefore to him that we are to attribute the science which we possess, and the devotion which we have practiced. Yes, one day, hearing some words which will recall to you in a concise manner, a past, the knowledge of which shall have been concealed at the bottom of your souls, you shall abandon all to return to

devotion."

As I was saying, while these seven birds, on the waves of the Manassa, nourishing themselves only on air and water, suffered their bodies to waste away, the king Vibhradja betook himself to these woods, surrounded by all his court, and shining like Indra in the midst of his celestial garden of Nandana. He saw there these seven birds occupied with their pious practices: humbled by the comparison which he made of them and himself, he came back all pensive into his city. He had a son extremely religious who was named Anouha, because forgetting this body composed of material atoms, he elevated himself ever to the contemplation of the soul. Souca gave him for wife his daughter, the illustrious Critwi, no less estimable for her good qualities than for her devotion . . .

Vibhradja, having yielded the throne to his son Anouha, gave his last advice to his subjects, made his adieu to the Brahmans, and betook himself to the borders of the lake where he had seen the seven friends, in order to do penance there. There, fasting, contenting himself with air for all nourishment, renouncing every kind of desire, he thought only of mortifying the body. His object, however, was to obtain by force of his austerities the privilege of becoming the son of one of these beings whom he admired. The ardor of his penitence soon gave to Vibhradja a luminous appearance. He was like a sun which enlightened all the forest. O son of Courou, this wood was from his

name called Vebhradja, as well as the lake, where the four birds, constant in devotion, and the three others, who had strayed from the good road, abandoned their mortal coil.

Then all together and in harmony they betook themselves to Campilya; and there these seven noble and holy souls, purified by science, meditation and penitence, and instructed in the Vedas and the Vedangas, underwent a new birth. But there were only four who preserved a memory of the past; the three others found themselves in the shades of their folly. Soutantra became the son of Anouha, and was the glorious Brahmadatta; the desire which he had formed, when he was a bird, was thus accomplished. As for Tchitradarsana and Sounetra, they were born into a family of Brahmans: they were sons of Babhravya and of Vatsa, able in the science of the Vedas and of the Vedangas, and friends of Brahmadatta, as they had been in their preceding births. One was named Pantchala: it was he who, in the various transmigrations, had been the fifth; the sixth was called then Candarica. Brahmadatta had been the seventh. Pantchala, learned in the Rig-veda, was a great Atcharya; Candarica possessed two Vedas, the Sama and the Yadjour. The king, son of Anouha, had the privilege of knowing the language of all beings. He cultivated the friendship of Pantchala and of Candarica. Delivered, like common men, to the empire of the senses and the passions, on account of what they had done in their preceding births, they nevertheless

knew how to distinguish the requirements of duty from desires and from luxury.

The excellent prince Anouha, after having crowned king the virtuous Brahmadatta, animated by devotion, entered on the way which leads to heaven. Brahmadatta married the daughter of Devala, called Sannati, and who owed this name to the respect which she inspired. Her father had instructed her himself in the great science of devotion, and her virtue was such that she was destined to be born only once on earth. The four friends, who had followed Pantchala, Candarica, and Brahmadatta to Campilya, were born into a family of Brahmans very poor. These four brothers were named Dhritiman, Soumanas, Vidwan and Tatwadarsin; profound in the reading of the Vedas, and penetrating all the secrets of nature, they united all the knowledge which they had gathered in their previous existences. Happy in the exercise of their devotion, they wished still to go and perfect themselves in solitude. They told it to their father, who cried out: "It is to fail in your duty to abandon me thus. How can you quit me, leaving me in poverty, taking away from me my children who are my only riches, and depriving me of their services." These Brahmans replied to this afflicted and disconsolate father: "We are about to give you the means of coming out of this state of poverty. Hear these words: they will procure you great riches. Go find the virtuous king Brahmadatta, repeat them to him before his counsellors. Happy at

hearing you, he will give you lands and riches, he will crown at last all your desires. Go, and be satisfied." Then they told him certain words, and after having honored him as their spiritual master, they gave themselves only to the practice of the Yoga, and obtained the final emancipation.

The son of Brahmadatta was Vibhradja himself, born again; animated by piety, and covered with glory, he was named Viswaksena. One day Brahmadatta, his soul content and happy, was walking in a wood with his wife: he resembled Indra accompanied by Satchi. This prince heard there the voice of an ant: it was a lover who sought to bend his mistress by his tender language. In picking up the answer of the passionate lover, and thinking of the littleness of their being, Brahmadatta could not help laughing out loud. Sannati appeared offended at it and blushed. Her resentment went so far as to make her refuse to eat: her husband wished in vain to appease her. She replied to him with a bitter smile: "O prince, you laughed at me, I can no longer live." The king told her the truth such as it was. She was unwilling to believe it, and replied to him with wounded feelings: "O prince, that is not in nature. What man can know the language of the ants? unless it is an effect of the favor of a god recompensing the good actions of a preceding life, or the fruit of a great penitence, or the result of a supernatural science. O king, if it is true that you have this power, if you know the language of all beings, deign to communicate to me your knowledge, or let me die, as truly cursed by you."

Brahmadatta was touched by the tender complaints of the queen: he had recourse to the protection of Narayana, lord of all beings. Abstracted and fasting for six nights, he adored him: then this glorious prince, in a vision perceived the god, who is the love of all nature, and who said to him: "Brahmadatta, tomorrow morning thou shalt have good fortune." Thus spoke the god, and disappeared. In the meanwhile the father of the four Brahmans having learned from his children the mysterious words which they had communicated to him, regarded himself as sure of his object. He sought a moment when he might meet the king with his counsellors, and could not for some time find the moment to make him hear the words which he had to say to him. Narayana had rendered his oracle; the king, satisfied with his answer, had performed the ablution of his head, and mounted upon a chariot all shining with gold, was reentering into the city. The chief of the Brahmans, Candarica, was holding the reins of the horses, and the son of Babhravya was bearing the chowri and the royal fan. "This is the moment," said the Brahman to himself, and immediately he addressed these words to the king and to his two companions: "The seven hunters of the country of Dasarna, the stags of mount Calandjara, the geese of Sarodwipa, the swans of Manassa were anciently in Couroukchetra, Brahmans instructed in the Vedas: in this long voyage why then do you remain behind?" At these words Brahmadatta remained speechless, as well as his two friends Pantchala and Candarica.

Seeing the one let fall the reins and the standard, and the other the royal fan, the spectators and courtiers were struck with astonishment. In a moment, the king elevated upon the car with his two companions, recovered his senses and continued his route. But all three recalling to mind the borders of the sacred lake, recovered at the same time their ancient sentiments of devotion. They loaded with riches the Brahman, giving him precious stones and other presents. Brahmadatta yielded his throne to Viswaksena, and caused him to be crowned king: as for him, he retired into the forest with his wife. There the pious daughter of Devala, Sannati, happy to give herself only to devotion, said to her husband: "O great king, I knew very well that you were acquainted with the language of the ants; but by feigning anger, I wished to warn you that you were in the chains of the passions. We are going now to follow the sublime road which is the object of our desires. It is I who have reawakened in you this love of devotion which was there only slumbering." The prince was charmed at this discourse of his wife: and by means of devotion, to which he consecrated himself with all the forces of his soul he entered into that superior way to which it is difficult to arrive.

Candarica, animated by the same zeal, was as able in the science of the Sankhya as in that of the Yoga, and purified by his works, he obtained perfection and the mysterious union with God. Pantchala labored to explain the rules of the holy law, and applied himself to develop all the precepts of

pronunciation; he was master in the divine art of devotion, and by his penitence he acquired a high glory.

APPENDIX II

Metaphysical concepts of God in Hinduism

Gods general ultimate form/nature is formless pure consciousness (Nirakar Nirguna/without form/Impersonal) but it can manifests into divine form (Sakar Saugna/with form/personal). God has the ability to manifest into any kind of form and shape. If someone says that God cannot have the Ability to have a form then it is contradictory to his own attributes. Nothing is said to be impossible for God. It is very necessary to acknowledge that the Brahman "itself", "Whatever it is" is in unmanifest state & beyond imagination but as it gets covered/concealed in Prakriti (Prakriti is material energy of Brahman e.g. Earth, water, fire, air, ether, five senses, mind, & intelligence) it appears to be manifested as personal form. Here at the above place, the meaning of manifestation is taken in sense of that which appears to have taken form/symbolic and but it is unreal from an absolute perspective and empirical reality from the human perspective.

Unmanifest absolute Brahman is analogues to the infinite source of unmanifest electric energy while its personal Sakar form is analogues to the lightened bulb. When unmanifest electric energy is supplied to filament enclosed in glass bulb it appears in the form of light. In the same way, the unmanifest Brahman when gets covered/embodied in Prakriti it appears to

have taken form. The Formless Brahman is analogues to Air or water & its personal form is analogues to balloon filled with air or water. Air and water both are formless but when they are contained in a transparent balloon then they appear to have taken form but that does not mean that Air and Water both elements have lost its properties of being formless. In the same way, the formless Brahman when it resides and pervades the Body made up of material and mental elements from within universe it appears to have taken form but in reality, it does not lose its formless nature. The God with Form (limited consciousness of mind) is unified with Formless God (unlimited consciousness of Brahman). Vedas mostly describe Nirakar Nirguna Brahman which is formless, omnipresent, eternal consciousness. Vedas mention Supreme God as Brahman (not to be confused with Brahma of Trinity). [Take a note that Brahman is not any kind of energy but it is pure consciousness of space. Example of electric energy is only for understanding purpose.]

“Ekam Sat-Viprah Bahudha Vadanti. “The One Being, the wise diversely speak of.”- (Rig-Veda 1.164.46)

“The source and origin of the gods, ruler of all, May Supreme God, the great seer, who anciently created the golden germ, endow us with clear intellect.” - (Svetasvatara Upanishad III.4)

“Great indeed are the Devas (demigods) who have sprung out of Supreme

God.” - (Atharva Veda)

Hinduism is an open-minded discipline. It is a discipline that does not use force on its follower. That is, it does not dictate the follower to act by one step by step recipe it gives, condemning all other recipes. Hinduism describes everything as divine and sacred because God is everywhere and in everyone. Supreme Self has truly created this real world, everything belongs to God but it also pervades everywhere. Hinduism speaks about all-pervasiveness and all-controlling nature of the Supreme Being. The Changing things that appear in the physical and mental world may be realized as divine: the Supreme Self that shines unmixed in everyone and everything, beneath all names and forms and qualities of personality and world. He pervades everywhere — is explained by the use of phrases such as “He is near and also very far” (yaddure yadvantike); “He is within and without” (tadantarasya sarvasya tadu sarvasya bahyatah); “He moves and yet does not move” (taddhavato’nyanatyeti tisthat). These apparently contradictory attributes reveal his achintya Shakti/unthinkable nature (which may not be understood under human senses but exists).

“All this that is in front is but Supreme God, the immortal. Supreme God is on the right, as well as on the left; above & below too, is extended Supreme God alone. The Supreme God is both inside and outside occupying everything. This world is nothing but Supreme God, the highest.” - (Mundaka

Upanishad 2.2.11)

“All this entire universe belongs to God; who lives in it, in every smallest bit of it. It moves(from the human perspective), and yet it does not move (from absolute perspective). God is far beyond the furthest reach of space and time; and yet He is immediate, forever close, and inseparably present here. He is here inside, in everything; yet it is outside all of this. God shines pure, through everything unconstrained by the muscled body, unaffected by all ill, untouched by any taint of sin.”- (Isha Upanishad, stanzas 4-8).

Katha Upanishad it is said: “Paramātmā is the same everywhere, in every world, on every level throughout the entire Cosmos. Until you recognize this you will continue to be reborn. Paramātmā remains the same – in past, present, and future. It is the same in the heart of an ant or an elephant, in every living being. It is the Cause of everything.”

Thus the major difference between the Hindu and the Abrahamic beliefs is while Abrahamic religions speak relatively partial attributes of the God, Hinduism speaks about complete attributes.

God is experienced in two aspects – as Nirakar and Sakar.

Nirakar Nirguna is the eternal all-pervading and omnipresent divine consciousness. The Absolute without qualities, is impersonal, without Guna or attributes, Nirakara (formless), Nirvisesha (without special characteristics), immutable and eternal. This “Formless” form of God is called Sat-Chit-

Ananda Rupa (Eternal-Truth-Consciousness-Bliss-Form)

Saguna Sakar is the manifestation of God in form. Qualified absolute, came from the Sanskrit Saguna(सगुण) “with qualities” and Brahman (ब्रह्मन्) “the Absolute.” The personal aspect of the Ultimate Reality. This Saguna Brahman is eternal, undecaying and non-differentiated from Nirguna Brahman.

Verses Describing God as Formless: “ Na tasya pratima asti”

“ There is no likeness of Him.” [Svetasvatara Upanishad 4:19, Yajurveda 32:3]

There is no Form of Nirguna Brahma or God as Supreme Consciousness.

“ His formless form is not to be seen; no one sees Him with the eye.”

[Svetasvatara Upanishad 4:20]

His Formless Form can’t be seen. Though He manifests Himself as Sakar Saguna Brahman, no one can see Him with present eyes or material eyes. To see His Supreme and Original Form one needs spiritual perfection. “No one can understand the transcendental nature of the name, form, quality, and pastimes of God through his materially contaminated senses. Only when one becomes spiritually saturated by transcendental service to the Lord are the transcendental name, form, quality and pastimes of the Lord revealed to him.” (Bhakti-Rasamrta-Sindhu 1.2.234).

God says: “You cannot see me with your present eyes. Therefore I give you divine eyes so that you can behold my mystic opulence” (Bhagavad-Gita 11.8)

“ Shudhama papviddham”

“ He is body less (Here Body means the physical structure, including the bones, flesh, and organ. Brahman has unique transcendental formless spirit body which is infinite like space) & pure.” (Yajurveda 40:8)

“ He (Brahman/Paramatma) does not possess bodily form like that of an ordinary living entity. There is no difference between His body and His soul. He has a unique transcendental spiritual/spirit body which is infinite and omnipresent like space. Brahman is omnipresent soul and Soul “itself” is his spiritual body. He is absolute. All His senses are transcendental. Any of His senses can perform the action of any other sense. Therefore, no one is greater than Him or equal to Him. His potencies are multifarious, and thus His deeds are automatically performed as a natural sequence.”

(Shvetashvatara Upanishad 6.7-8)

God as Nirakar Nirguna Brahman or Supreme Consciousness is body less and pure. That doesn’t mean His Sakar Saguna form is impure, it is pure too.

Verses Describing God with Form (Sakar Saguna)

“ The Lord of the universe, Lives inside the universe, And without being

born, Appears in many forms, And only the wise realize his real form" - (Rig Veda Purusha Suktam 2.3)

Although I (Supreme transcendental Brahman) am unborn, imperishable, unchangeable and God of all living entities I do incarnate (Sambhavami – cause to be born or produced) by using my Maya/Illusive energy. (Maya:- the combination of material and mental elements e.g. five elements, five internal senses, five organs of action, five external sense base also called sense objects, One vital breath, mind, intelligence) - (Bhagavad Gita 4:6)

Meaning – Even though I am unborn I appear (unreal appearance different from original) to be born & embodied because of my Prakriti/Maya/Illusive energy of which I am the controller. I never get influenced by three modes of nature. My transcendental infinite/formless space like form never cease to exist when I incarnate. My birth & death in personal form are just empirical reality similar to the mirage in desert or reflection of an object in the water.

Whenever & wherever there is a decline in Dharma/righteousness & religious practice, O descendant of Bharata, and a predominant rise of irreligion-at that time I descend (Sruja-send myself forth/Descend/take visible form) myself (aham-I/Me, atmanam-self). (Bhagavad Gita 4:7)

Though unborn, it appears to be born in diverse ways. (Yajurveda 31.19)

The Lord takes on the manifold form. (It) transformed Himself in accordance with each form; that form of His was for the sake of making Him known.

(e.g.:- just like the presence of unmanifest electric energy can be recognized by lightened bulb) (Brihadaranyaka Upanishad 2.5.19)

"God appears in both ways as the formless Brahman and as the personal God". They are both dimensions of his personality. (Brihadaranyaka Upanishad 2.3.1)

He has an eternal blissful spiritual body. He is the origin of all. He has no other origin and he is the prime cause of all causes."(Brahma Samhita 5.1)

There are two forms of Brahman, the material & the immaterial, the mortal and the immortal, the solid and the fluid, sat (being) and tya (that), (i.e. sat-tya, true). (The Brihadaranyaka Upanishad 2.3.1)

Therefore it can be understood now that God has two forms Nirakar Nirguna & Sakar Saguna. These two form Characteristics of God like all-powerful, all-knowing, all-merciful, pure, infinite etc. remains the same. Just like water has three forms – liquid, solid & vapor, though it appears in different forms the core substance H2O remains the same in all forms. In the same way, the Brahman/God is one without second & has the ability to manifests in different forms at the same time anywhere on the earth & still remaining present everywhere. Its formless feature is omnipresent & infinite like space and it is able to manifest in many numbers of forms at different places at the same time without ceasing the existence of its ultimate omnipresent nature. God is Supreme Soul which itself is a Spiritual body. The God manifests in

the form that means it wears or gets covered/concealed in the body made up of elements (material & mental elements) present within universe pervading that entire body. Cosmic spirit Brahman pervades entire body and combination of material & mental elements are superimposed on it within the boundary of a physical body.

All Puranas mention that the trinity Brahma, Vishnu, Shiva are Swayambhu (self-existing by its own accord) & have the same soul(root consciousness). Their own individual soul is not different from supreme soul Brahman. The Gods in Trinity are in unification (complete absorption of mind and intellect into one infinite consciousness) with Supreme formless Brahman so they are one. One should have the idea about Atman/soul, Brahman/super soul, and divine bodies within which Atman/Brahman is residing as reality in order to understand all the scriptures and basic concepts. Brahman and Atman are same from the absolute perspective but when Brahman is referred individually it is called Atman.

[Imp Note: - In Western religions, absolute reality is known as Holy spirit/Supersoul and when it is applied individually it is known as soul while in Vedic culture Absolute reality is called as Brahman/Paramatma/Parabrahma and when it is applied individually it is called as Atman. In Western religions personification of absolute reality is called God in heaven and in Vedic religion it is called Ishwar or Bhagavan.]

In the case of Trimurti & Avatars their Atman/soul and Brahman/Supreme Soul is same, they are Jivanmukta (free from cycle of death & birth) & are in unification with Brahman (Brahma Bhava/Non duality/Turiya state– state of being in identification with Brahman, Oneness of mind with Brahman). In case of all normal living beings as their Atman/Soul is covered in Pancha Koshas/Five sheaths of ignorance (namely Annamaya Kosha, Pranamaya Kosha, Manamaya kosha, Vijnanamaya Kosha, Anandamaya Kosha) which keeps them in ignorance/illusion so they have false ego (mind, thoughts, and intellect is attached to perishable body and impermanent material nature) of physical body as individual self which makes them feel differentiated from the Atman/Soul/root consciousness & thus they are trapped in Samsara/cycle of death and birth. A spiritually ignorant person identifies himself with gross physical body & mental elements like intellect & thoughts while Personal Gods are in self-realization state and their mind is completely absorbed in their infinite soul/infinite consciousness (soul is infinite B.G.- 2.24,2.17) which is supreme Brahman.

When Shree Krishna was using “I” or “Me” while revealing Bhagavad Gita to Arjuna he was referring everything w.r.t. his own Atman/Brahman (soul) by destroying false ego of a body as himself and getting his mind completely absorbed in infinite consciousness of Brahman. Shri Krishna cannot be called as the physical perishable body as he is supposed to be his Atman/Brahman

(soul) and soul is an infinite, spiritual, space-like, formless transcendental body (When Shri Krishna was narrating Bhagavad Gita he had become one with Brahman. His mind had got detached from his physical body. His mind had become fully absorbed in infinite Brahman making him omnipresent Consciousness) Shri Krishna is not his physical body or any illusionary body created by his energy (magic) but he has space like infinite transcendental body, that formless body is his soul. There is no difference between his infinite formless body and his soul because both are one Brahman/soul. The concept of God in Hinduism can be understood by Advaita philosophy, three types of Realities and concept of Five Koshas which covers individual Atman, & Turiya State of Oneness/Non-duality.

Reference: - Turiya state is state of Oneness of mind/non-duality with Brahman. (Complete absorption of mind and intellect with Brahman.

(Brihadaranyaka Upanishad 5.14.3, Chandogya Upanishad 8.7 - 8.12)

Panch Koshas:- Five sheaths of ignorance that covers individual Atman & create ignorance & illusion among normal living entities that their individual self/Soul is different from Supreme Soul even when in reality Soul and supreme soul are one (Taittiriya Upanishad 2:1 – 2:10)

Avyaktam vyaktim apannam manyante mam abuddhayah |

param bhavam ajananto mamavyayam anuttamam (Bhagavad Gita 7:24)

Meaning: - Only Unintelligent think & limit my unmanifest, supreme, incomparable and imperishable existence to personal manifest human-like form. What is visible is just an empirical reality. This is because they do not know my transcendental infinite state. Here Shri Krishna says that his personal form is not ultimate reality. His Saguna Brahman is posited as a means of realizing Nirguna Brahman and declare Saguna Brahman to be the empirical/pragmatical reality. The unmanifest infinite electric energy cannot be compared with lightened bulb and light in the same way Shri Krishna's personal form cannot be compared with his inconceivable space like infinite form/impersonal Brahman.

Shri Krishna again declares that those who are attached to the unmanifested, impersonal (formless, infinite, space-like, transcendental) aspect of the Krishna, for them the spiritual advancement is very troublesome. To make progress in that discipline is always difficult for those who are embodied. Some of Abrahamic religion worship Supreme reality in formless feature so according to Shri Krishna for them, spiritual growth is slow and tough. Shri Krishna prefers worship of Supreme reality in his divine personal form. he nature of absolute reality is like space: The self of God is like space- That which appears like space is God. Whatever that exist is existing relative to empty/consciousness of space. Consciously Space is different from light, darkness and dark matter. The existence of light, darkness and dark matter are

relative to a consciousness of space. Hindu Scriptures mentions that self of God is like space. ————Man is a creature of his Kratumaya(क्रतुमयः , will, purpose). Let him, therefore, have for himself this will, this purpose: The intelligent, whose body is imbued with life-principle, whose form is light, whose thoughts are driven by truth, whose self is like space (invisible but ever-present), from whom all works, all desires, all sensory feelings encompassing this whole world, the silent, the unconcerned, this is me, my Self, my Soul within my heart.

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